

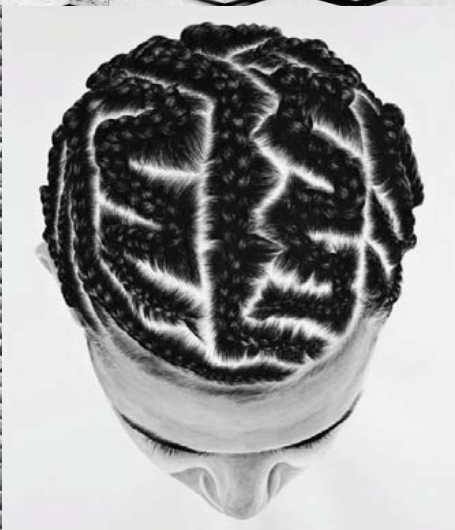
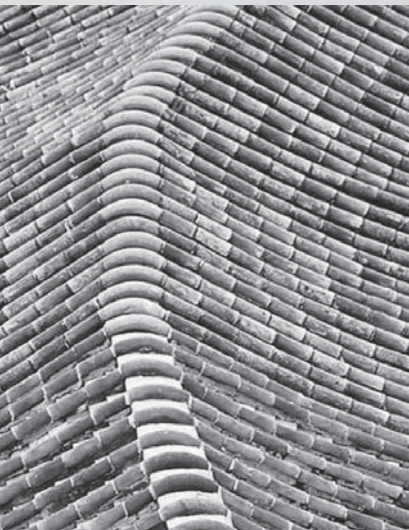
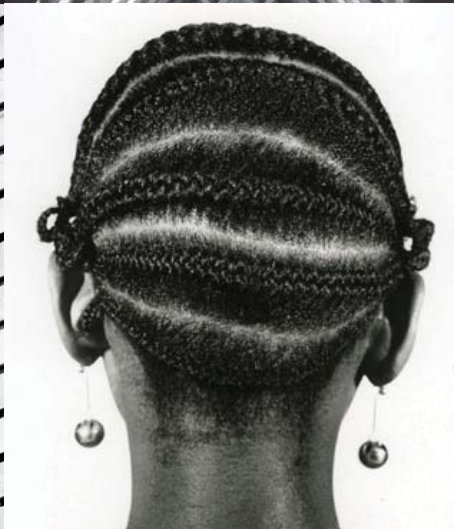
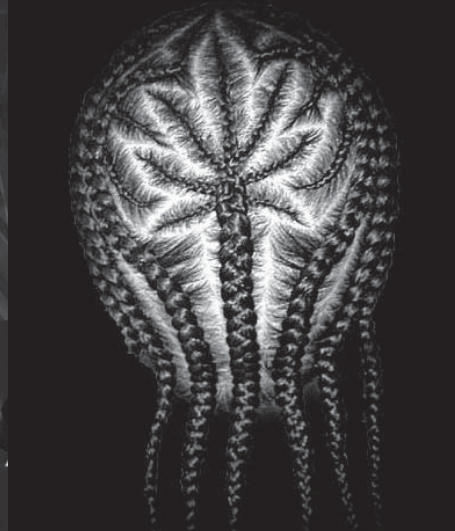
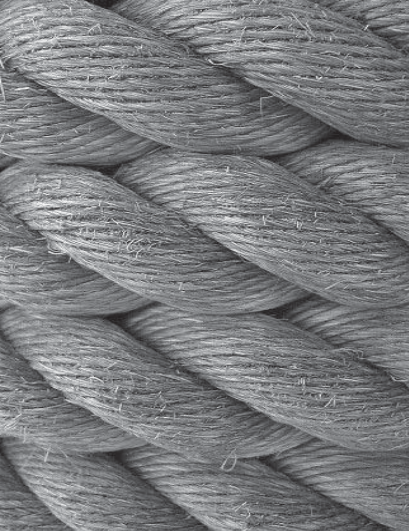
# Between Hair and the Johannesburg Art Gallery

A Hair Museum Mediating the Disjointed Context by Inspiring Public Ownership through the Celebration of an African Art Form.

*author: patrycja plaskocinska*











This document is submitted in partial fulfillment  
for the degree:

Master of Architecture [Professional]  
at the University of the Witwatersrand, Johannes-  
burg, South Africa, in the year 2014. ©

**SCHOOL  
OF  
& ARCHITECTURE  
PLANNING**







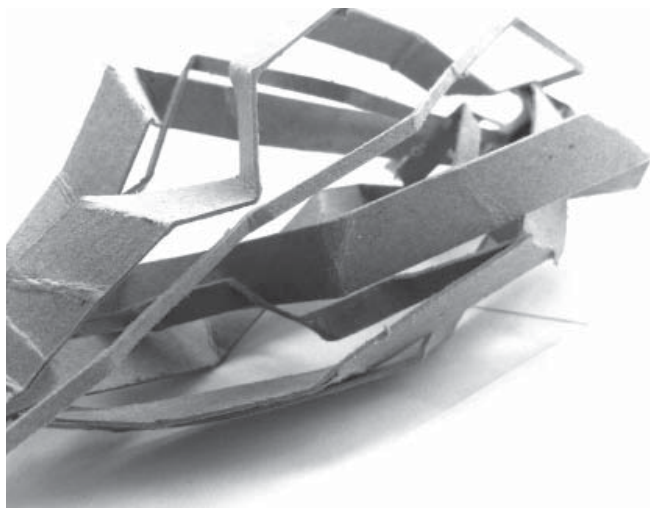
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## DECLARATION

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I, Patrycja Plaskocinska / 0703697m, am a student registered for the course Master of Architecture [Professional] in the year 2014. I hereby declare the following:

I am aware that plagiarism [the use of someone else's work without permission and/or without acknowledging the original sources] is wrong. I confirm that the work submitted for assessment for the above course is my own unaided work except where I have stated explicitly otherwise. I have followed the required conventions in referencing thoughts, ideas, and visual materials of others. For this purpose, I have referred to the Graduate School of Engineering and the Built Environment style guide. I understand that the University of the Witwatersrand may take disciplinary action against me if there is a belief that this is not my unaided work or that I have failed to acknowledge the source of the ideas or words in my own work.



Visual Analysis study models





**Left:** Hairdressing advertisers on the side-walks on Noord Street, Johannesburg.

**Right:** Photograph taken from the first floor of the now-closed coffee shop at the Johannesburg Art Gallery.



---

# ACKNOWLEDGMENTS

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Thank you,

To all the hairdressers and informal traders that allowed me into their lives, you showed me more than just a new side to Johannesburg.

Everyone at JAG for all their time and generous access to storerooms and allowing me to experience the secret life of a museum, it was an honour to volunteer for such an institution and spend my time among the greats.

My parents, Elżbieta and Ryszard, for their love and their dreams of what I would become. My sisters, Agnieszka and Anna, for their help and support from the very beginning till the very end, through the ups and downs. Sam Ogborne, always there to inspire me when I needed it, but also when I thought I didn't.

The Gold Room: Alexandra Howell, Sarah de Villiers and Sumayya Vally. I will hold on to our days laughing, obsessing, crying and looking over the horizon for the rest of my life.

Lionel Vincer, we made it! The class of 2014, Mike Flanagan and Boitumelo Manala.

Mpho Matsipa, for introducing me to hairdressing and informal trading in the inner city.

Paul Kotze, for all the wisdom along this journey and your support.

I would like to extend my gratitude to the following people that took time out of their incredibly busy and inspiring schedules to see me and assist me in any way they could (in order throughout the year):

Jonathan Noble

Hilton Judin

Lone Poulsen

Mabel Wilson

Mario Gooden

Hannah Le Roux

Kirsten Doernman

Fiona Garson

Nina Cohen

Hairdressers at L'Oreal Headquarters in Woodmead

Thiresh Govender

Caroline Kihato

Tanya Zack

Mohammad

Ryan Bradley

Antoinette Murdock

Francois Pienaar

Solam Mkhabela

Diaan van der Westhuizen

Randal Bird

Mike Rayne

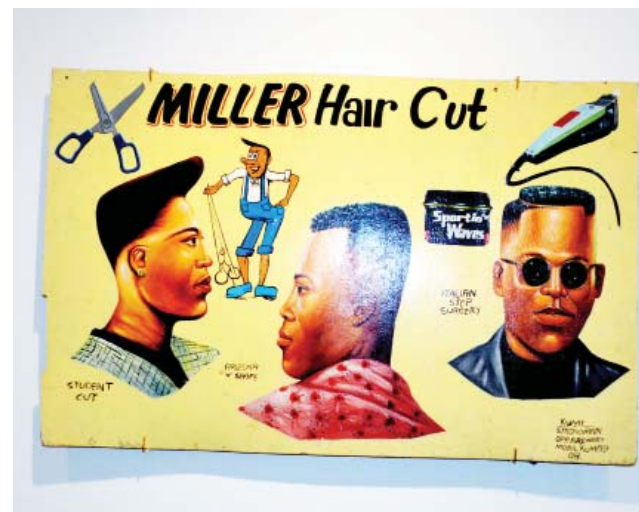
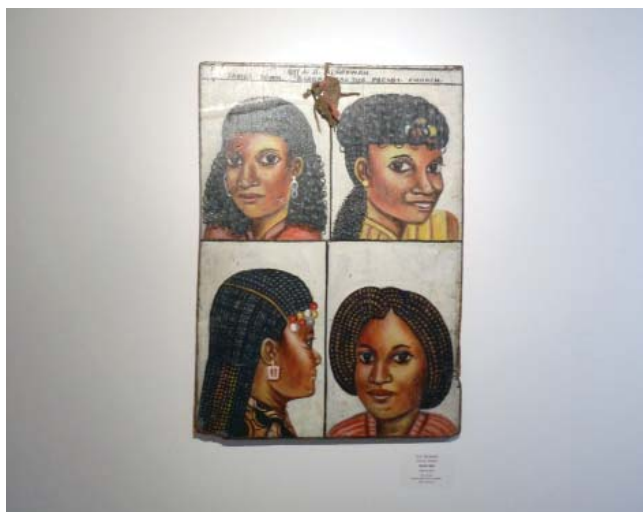


Opposite // **WITS ART MUSEUM EXHIBITION: DOING HAIR**

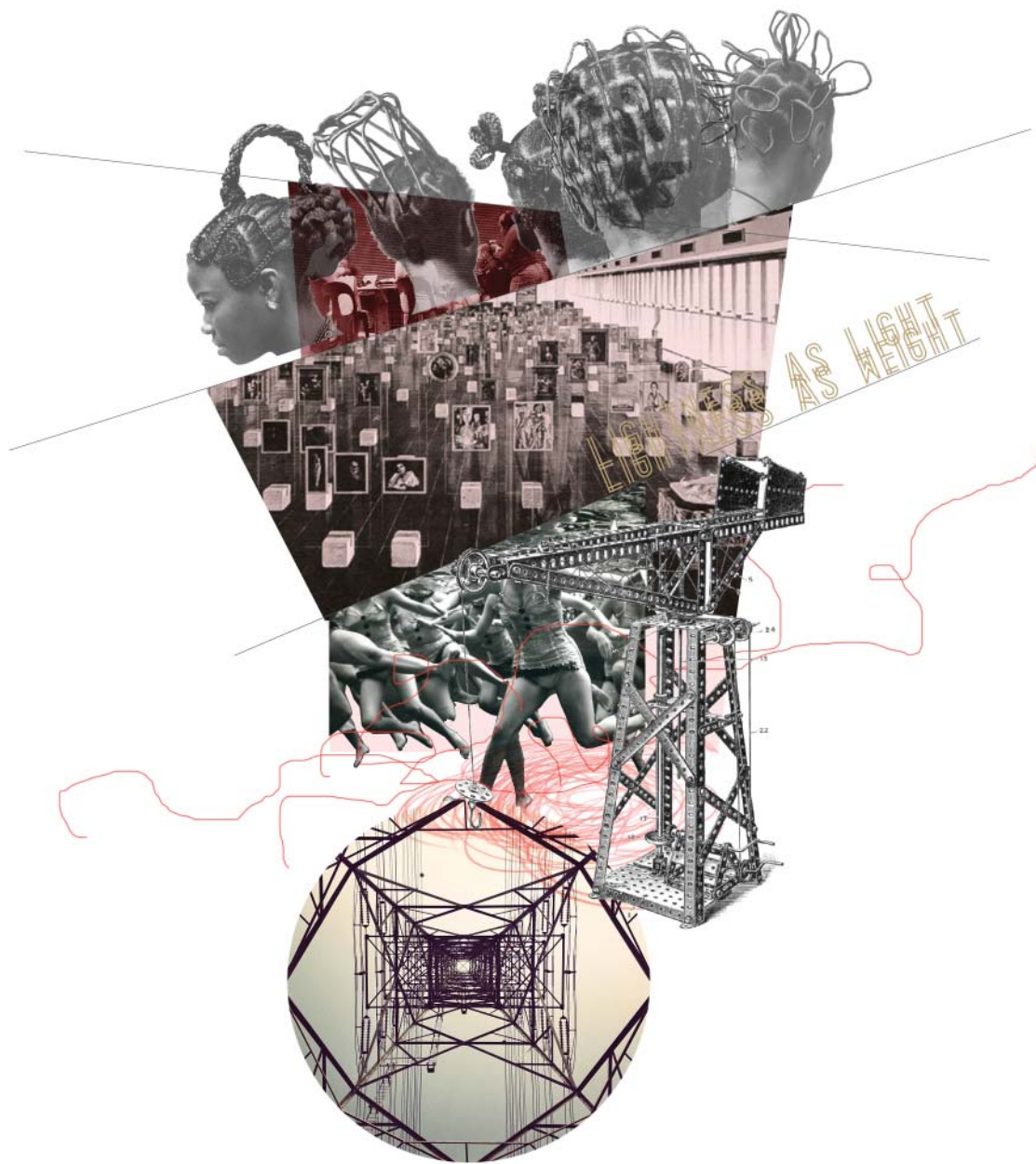
**Top** // Left to right: Unknown artist. Unknown date. *New boys*. Paint on wooden panel. / Unknown artist. Unknown date. *One Love Coiffeur*. Wood, paint, metal nails, plastic handle. / Yeboah, R.J. Ghana. Unknown date. *Passion Hair Cut Mandela* (Double sided barber poster). Enamel painted on board.

**Bottom** // Left to right: Unknown artist. Ghana. Unknown date. Paint on wooden board. / Strongman Kumi. Unknown Date. *Miller Hair Cut*. Enamel paint on board. / Unknown artist. Benin. Unknown date. Untitled 'Alancash'.









/ Collage depicting initial concept for cross-section.

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# ABSTRACT

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In the case of Johannesburg, unlike cities around the world that experienced inner city decline, its city centre was never entirely abandoned. It experienced rapid social change. As Johannesburg was beginning to change, the Johannesburg Art Gallery (JAG) was experiencing a declining number of visitors. Unable to engage with the changing social structure, a fence was built around it and JAG turned itself inwards. This thesis explores the intention to take advantage of the rich and dynamic informal industry of hair that has emerged around JAG. Hair is loaded with social, sexual and political undercurrents. In an African city that has been colonized and becoming increasingly globalised, hair's relevance in terms of politics must be brought to the forefront. By acknowledging the thriving inner workings and its contributors and by engaging in a critical discussion that people can relate to, JAG will be embraced by the community again.

An intervention of mediation through architecture is proposed. A Hair Museum perched on the opposite side of the railway that weaves JAG closer into its current context by opening and improving dialogue between the disjointed surroundings. A new museum as a mediator explores the idea of museum-as-urban system. The question is asked whether a public institution is capable of assisting a society through a museum

by looking at the concept of the Greek ideal of *kalokagathia*, which means the perfection of the body and city based on balance, justice and proportion. This thesis essentially explores Julian Carman's idea of a museum<sup>1</sup>; that the key to JAG's survival and upliftment lies only if it inspires public ownership.

This thesis will explore the significance of celebrating hair in an African city with visible impacts of an imperialist past. By celebrating hair, thereby beginning the discourse of its connotations, will allow for a transgression into where society and its' perception of itself stands in a globalizing world. Museum's play a key role in society to not only preserve memories but also re-ordering them and making sense of them for later generations (Watson, 2007: 4). The proposed Hair Museum as mediator is not so much about saving a contested and feared city- as much as it is about embracing the new spirit of the city and encouraging the potential held within.

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<sup>1</sup> Julian Carman, Author of 'Uplifting The Colonial Philistine: Florence Phillips And The Making Of The Johannesburg Art Gallery'. See References.



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Photograph over-looking site taken in an abandoned buildings from the 14th floor. The Johannesburg Art Gallery can be seen in the top right corner. / Source: Plaskocinska, 2014.





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## INTRODUCTION

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Currently in the centre of Johannesburg, the dynamic sidewalks are alive with people traversing, trading, selling, producing goods, advertising and mostly interestingly, beautifying. Beautifying in terms of hair dressing There are currently hundreds<sup>1</sup> of hairdressing salons and hairdressers in the inner city. The art of coiffure spills out from the informal markets and formal shops onto the sidewalk, transcending not only horizontally through their networks on street level but also vertically into buildings on multiple levels. Directly opposite one of the busiest linear informal trading hot spots in the city known as Noord Street Linear Market, sits the Johannesburg Art Gallery (JAG) perched on the edge of the railway.

JAG was built in 1915 with randlord money and represents what the randlords wanted by asserting the superiority of one culture, and is today struggling to connect with a city that underwent rapid social change. Through an intervention of mediation, the Johannesburg Art Gallery can weave itself into the currently disjointed surrounds. A Hair Museum is proposed directly opposite JAG cantilevering on the opposite edge of the railway as a filter and as a mediator to

absorb the heavy foot traffic and the cities so-called 'chaos'. The changing social structure of the site has had a critical negative impact on the gallery, this project is about using the ephemeral informalities and inspiring public ownership of the museum. It is not about saving a contested city, but it is about embracing the new spirit of it and taking advantage of the potential held within. The project aims to revitalize a part of the city which is greatly feared due to high crime rates and where a great public building such as JAG is fenced off from Joubert Park, the biggest park in the inner city, and is thus disjointed from the rest of its surroundings. The focus will be on social capital which encourages local potential. It is a project of shifting boundaries, weaving strands of limits and erasing parts of edges.

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1 This is only an estimation due to the number of traders fluctuating on a daily, weekly and monthly basis observed in fieldwork.





Exploded Sectional View of Proposed Hair Museum.







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## PROBLEM STATEMENT

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The formulation of this thesis' research inquiry arose out of research involving the vast amount of hairdressers in Johannesburg currently operating in substandard conditions. Johannesburg's authorities view the presence of informal traders and hair stylists on the sidewalks as undesirable in relation to the city's slogan 'World Class African City'. Hairdressers that advertise their services and/ or work on the sidewalks often operate illegally. By-laws often prove to be contradictory to the idea of an inclusive city and are criticized to be anti-the poor (Coggin, 2013). At the heart of one of the busiest parts of Johannesburg, teeming with informal traders, sits a heritage treasure with a steel fence surrounding it. It is unable to relate or to communicate with its immediate surroundings in Joubert Park and with the thousand-strong daily commuters that passes in clear sight of JAG's

neoclassical façade.

The possibilities of the art-form that is rife among the city streets are over looked and not viewed through the lens of being part of the uniqueness of Johannesburg. As the city strives to achieve global- standards of how cities are to appear and what their functions are, through routine police raids and 'clean sweep initiatives', many hairstylists continue with their craft along their internal networks that stretch between informal markets, sidewalks, basements and multi-storey levels in high rise buildings that have no services such as running water or adequate ventilation. The hair and beauty industry is estimated to be worth a billion- rand in Africa (Euromonitor, 2013) and Johannesburg is a hugely influential vessel for artistic creation and exploration. However,

the local potential is viewed as 'third world' (Coggin, 2013) and remains a latent commodity. This industry, abundant with history and politics, should be celebrated by the City of Johannesburg by establishing an image able to promote a proud identity.

JAG was conceived as a gift to the people of the city from mining magnates that made their wealth from the backbone of Johannesburg's existence, gold. It once served its local community of middle-to-upper class citizens, however since the city experienced rapid social change, it currently cannot function as a public museum as physically it stands formidably disconnected from the immediate surrounding with a fence creating a barrier or easy access from within the park or the street, metaphorically it cannot relate to the local community as the imposing grandeur and high security deters the local community as it gives a misanthropic impression not fit for a leisurely visit free of charge. It is currently struggling to attract visitors along with issues of security as it is situated in a hostile crime ridden area. Artworks have been stolen due to the easily breached ground level, water proofing and leaking issues with the North-facing copper roofs due to a lack of maintenance as JAG receives insufficient funding, and the lack of space and services to preserve the art. Currently large amounts of exhibition space is

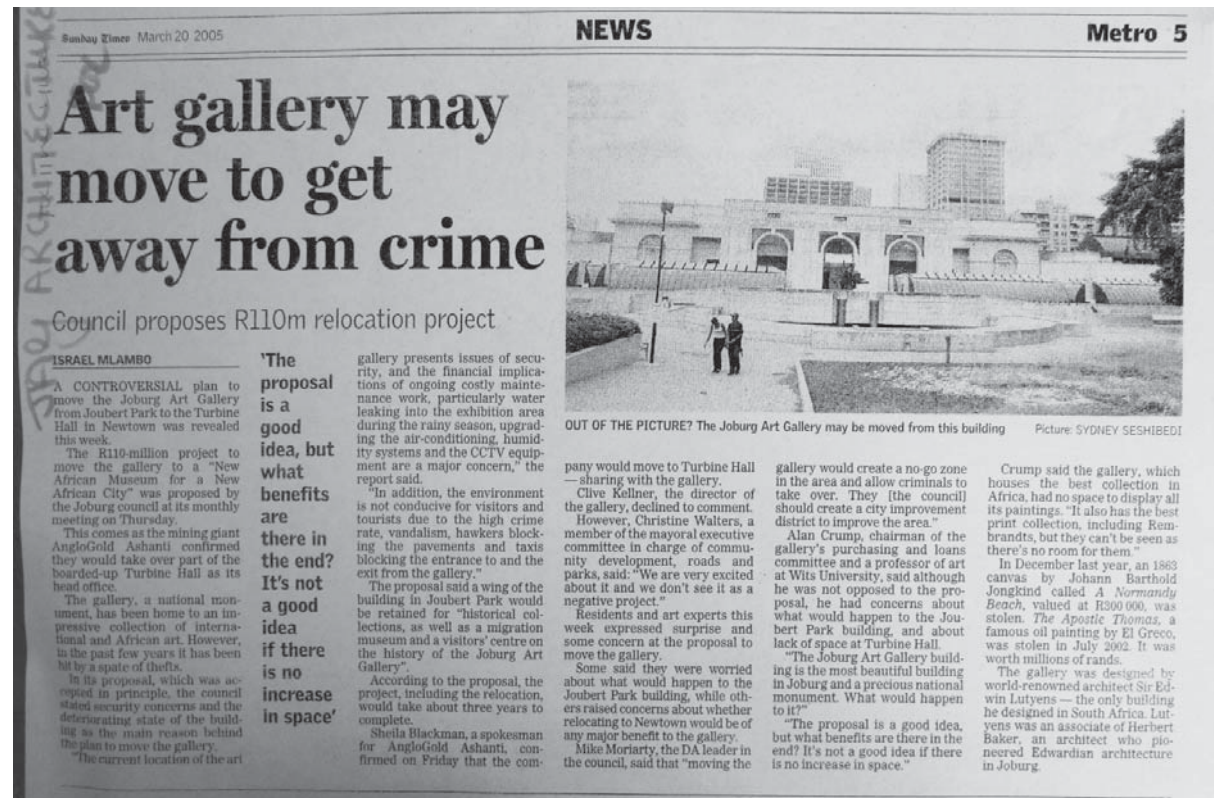


### NOORD STREET

Noord street Linear Market with hair-dressing advertisers. / Source: Plasko-cinska, 2014.

shut off from being used to display as it is being used as storage.

A mediator is proposed in the form of a Hair Museum to celebrate an African art form and attract the local community back into JAG . The Hair Museum will assist JAG by providing storage space. The programme aims to supplement the well-established industry of hairdressers by providing low-medium rent salon retail space. Space is allocated for let-able space to subsidize the retail and upkeep component to prevent the new museum from depending only on grants from the local government.



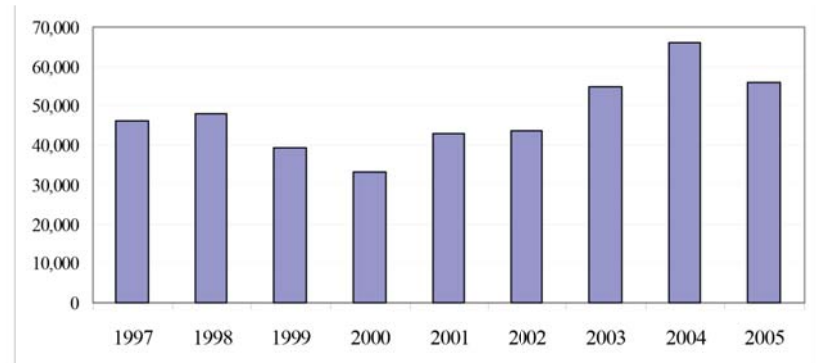
Year	Attendance
1997	46,131
1998	47,881
1999	39,415
2000	33,213
2001	42,921
2002	43,692
2003	54,914
2004	65,865
2005	55,907

#### JAG AND CRIME

**Top:** Newspaper article from the Sunday Times in 2005 indicating that JAG should move out of the city which sparked an outcry. / Source: JAG Archives.

#### JAGs RECORDED ATTENDANCE

Above: Recorded attendance from the JAG between 1997 to 2005. Numbers of visitors were noted to be lower than other attractions in Johannesburg such as Museum



Africa and Constitution Hill. / Source: Wessels, M. 2006. Johannesburg Inner City Performance Indicators . Prepared for the JDA



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# MOTIVATION

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## FOR THE CITY

The Hair Museum will add a meaningful contribution to JAG and it's surrounding area in the inner city rather than a commercial response, through being a social binder. Resulting in the upliftment of a part of the city that is hostile and feared due to high crime rates. The local economy of informal trade will be revitalized through the growth of local capital. By proposing a sister museum to JAG, the city is investing in rejuvenation of the area and attract new investors, more visitors and tourists. This injected new energy and confidence will bring in capital that will tackle the deteriorated, abandoned and illegally occupied buildings in the area.

## FOR THE LOCAL ECONOMY

The artistic potential will be unleashed through the celebration of art and through training and skill exchange opportunities. The aim is not

to replace the informal economy but rather supplement its already established network of hairdressers. This will be achieved by providing services that are often not available, such as hair washing amenities and adequate ventilation for spaces when chemical treatments take place. By acknowledging the local craft, the aim is to inspire an upliftment and sense of pride. The programme allowing for high-end tenants in the hair industry will provide an opportunity for unity between local and international skill pollination and may help overcome limitation in business for many hairdressers in Johannesburg

## FOR THE GENERAL PUBLIC

A public space will be added, interweaving a disjointed part of the city currently dividing the city west-to-east, that will deck the railway as per urban frameworks observed since JAG's conception. This public space aims to revitalize the local economy and bring in investment, allowing people who fear this part of the city to return

and enjoy the surrounding area that is rich in heritage and history. The communities of greater Johannesburg will be able to return to the inner city and engage with the cultural realm through two museums, with no commercial agendas much like private art galleries in the suburbs. One of the largest collections of art in Africa as it will be on display for the unadulterated enjoyment of Johannesburg's people. As JAG currently can only display about 10% of its collection due to the lack of exhibition space, the collection will be available to view in an archival display in the Hair Museum.

## FOR THE JOHANNESBURG ART GALLERY

Allowing for the area to be uplifted and bringing investors in, will encourage visitors back to JAG. Most importantly, the intervention will allow Johannesburg to stitch itself into the current social fabric of the communities surrounding it that cannot relate to it. Celebrating the heritage value of JAG to the current ephemeral condition of Johannesburg and allowing it to celebrate a theme that is very African, will allow the public building to reposition itself within the city. Through a sister development, it will benefit from an increased interest within the area and therefore attract more visitors and serve its core purpose in the city; of serving the public. The Hair Museum becomes a backdrop and a viewing point to observe and appreciate the architecture and a historical part of the city.



Right // One of the storage spaces in JAG. Original basement storage facility planned by Lutyens, that no longer store all of JAG's artwork. Currently with no air-conditioning services. / Source: Plaskocinska, 2014.

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## RESEARCH QUESTIONS

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Can architecture be a vessel of communication to society with relevance to celebrating the city itself through the topic of hair by the collection and preservation of memories and heritage?

Can a museum exhibition's transcend beyond the confines of its walls and reveal a deeper meaning to an urban realm drawing in from the city and expressing the art outwards.

As JAG stands as a symbol of imperialism within a dynamic informal city condition, can architecture mediate between history, the present and the future by allowing to filter the rapid social change.

Can the proposal of a Hair Museum placed opposite JAG uplift a deteriorated and contested area of Joubert Park and surrounding side walks, by initiating a node of unique cultural celebration? Provide a suitable, yet respectable response to a heritage jewel in a historically critical site.

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## ARCHITECTURAL OBJECTIVES / AIMS

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Through architecture, allow a process of mediation between JAG and the so-called 'chaos' surrounding it, by allowing the two worlds to extrude and meet on its site.

Through the celebration of an art form that holds strong significance in terms of history and politics, inspiring the city to develop a unique Johannesburg character that 'holds its own' against 'world-class city' examples.

Assist JAG's storage problem, by securing art above street level in an archival exhibition space available for viewing to the public when not being exhibited in climatically controlled spaces.

Design an architecture that illustrates through its structural components echoes the design patterns of hair.

Design a building that creates a gesture of inclusion through a movement corridor and spaces for traders to take advantage of.

Propose a public building that is inclusive and will tolerate the formalities of the city as well as the informalities.

Allow for the local potential of hairdressers to be unleashed through the provision of let-able space

to a key-role player within the beauty and hair industry such as L'oréal or Unilever to position their offices and training and facilities to their advantage of being in close proximity of a Hair Museum.

Introduce an accommodation and studio space to enrich the cultural and artistic link between JAG and the Hair Museum to the international realm and the rest of South Africa's art world to visiting artists and art programs.

Explore the traditional means of exhibiting art by proposing the context becomes the art and the art comes the context.



## **TRAVERSE**

Understanding Johannesburg's Informal Hair Traders  
that Travel, Move and Negotiate Across, Through and Be-  
tween the Inner City.



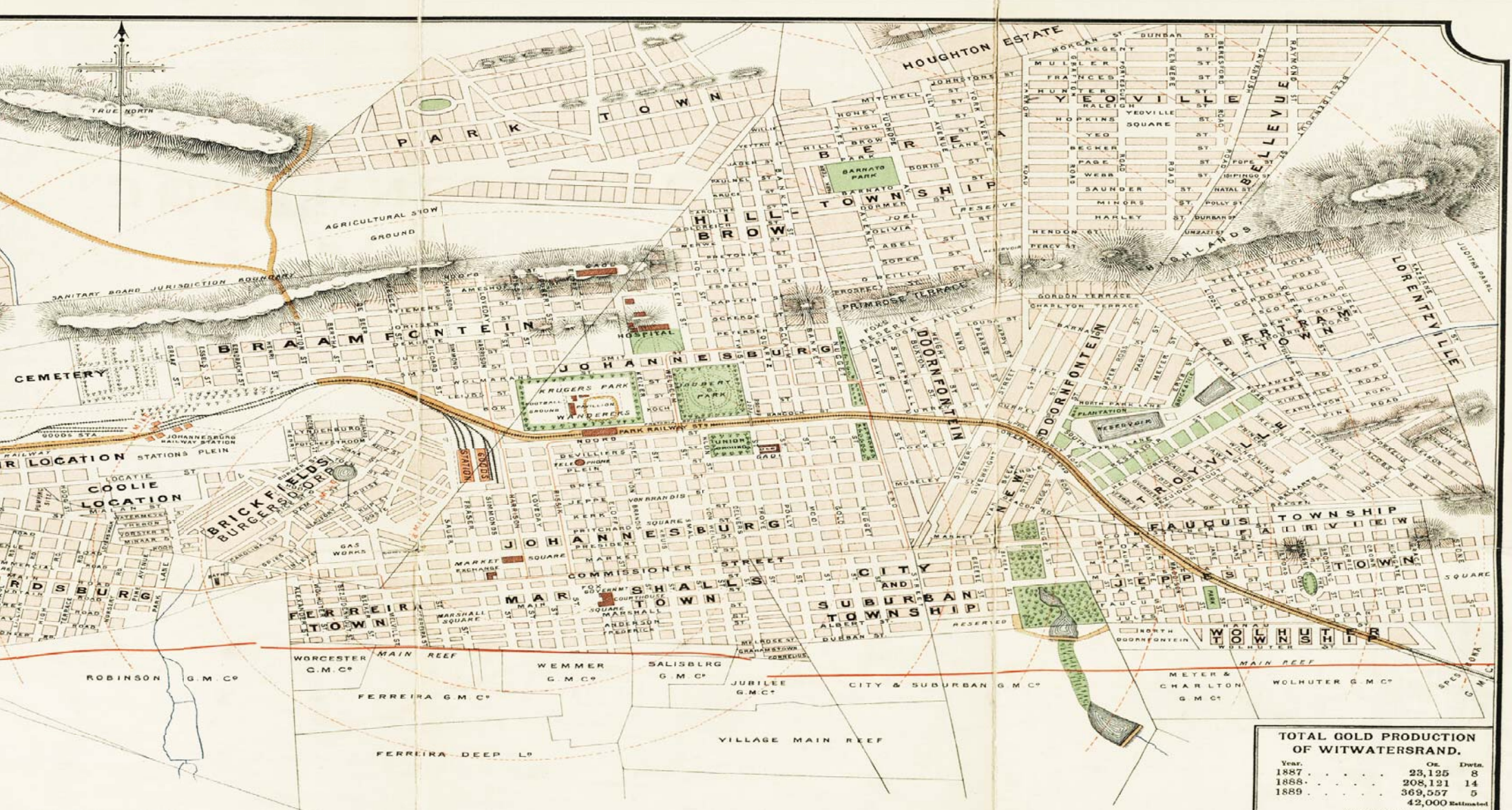
# TRAVERSE



Map of Johannesburg in 1897. Joubert park is visible with its original geometric layout prior to the Johannesburg Art Gallery being built. / Source: Cullen Library Archive







# PLAN OF JOHANNESBURG AND SUBURBS. 1897.



COMPILED BY

*B. Brunel*

## TOTAL GOLD PRODUCTION OF WITWATERSRAND.

Year.	Oz.	Dwt.
1887 . . . . .	23,125	8
1888 . . . . .	208,121	14
1889 . . . . .	369,557	5
42,000 Estimated		
unrecorded production '87 '88 '89.		
1890 . . . . .	494,817	0
1891 . . . . .	729,268	6
1892 . . . . .	1,210,808	16
1893 . . . . .	1,478,477	3
1894 . . . . .	2,024,163	12
1895 . . . . .	2,277,640	4
1896 . . . . .	2,280,892	4
TOTAL		11,138,931 12
1897		
JANUARY . . . . .	209,832	1
FEBRUARY . . . . .	211,000	13
MARCH . . . . .	232,066	19
APRIL . . . . .	235,698	19
TOTAL		888,598 12

## POPULATION 1896.

EUROPEANS . . . .	50,907
MALAYS . . . . .	952
INDIANS & CHINESE	4,807
KAFIR TRIBES . . .	42,533
MIXED . . . . .	2,879
TOTAL	102,078

## DISTANCES FROM JOHANNESBURG BY RAIL.

TO PRETORIA . . . . .	47 Miles.	TO EAST LONDON . . . . .	665 Miles.
" DELAGOA BAY 398 "	"	" PORT ELIZABETH 714 "	"
" DURBAN . . . . .	480 "	" CAPE TOWN . . . . .	1014 "

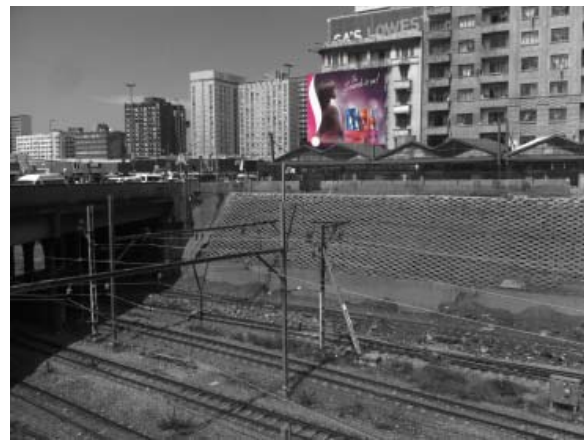
NOTE.—Circles drawn every ¼ mile from Market Square.  
Tram Lines shown in Red.



# UNDERSTANDING HAIRDRESSING IN INNER CITY JOHANNESBURG

*This paper researches the hairdressing business and its networks within the informal and formal sector. It is based on field research among South African and African hairdressers and their patrons within Johannesburg between June 2013 - October 2014.*

Running parallel with the idea of an evolving perception of Johannesburg as a 'World Class City' in Africa, this paper is concerned with hairdressers and beauty traders that partake in and thus shape public space in the inner city. The inner-workings of the city can be unearthed through the understanding of the informal trade of hairdressers and beauty traders, their patrons and the absorbing dynamism that they bring to the public life of Johannesburg. By defining the boundaries between order and chaos, beauty and ugliness, public and private and thus, the shifting of these boundaries, allows for an ability to observe the social and economic conditions of Johannesburg. Through observation and analysis, a better understanding can be achieved of Johannesburg's contested players, and more specifically, its network of hairdressers. The position of the migrant female trader in Johannesburg is observed through the notion of liminality. Liminality is defined as the transition into a status of intention; something rarely reached, as discussed by Caroline Kihato in her



## HAIR & BEAUTY ADVERTISING IN THE CITY

**Further Top:** M1 Freeway advertising.  
/ Source: Manala, B. 2014.

**Top:** Advertising directly opposite site covering a building. / Source: Plasko-cinska, 2014.

book 'Migrant Women of Johannesburg'. The story of a migrant hairdresser is viewed through the lens of liminality; being drawn to Johannesburg for an opportunity, and through hairdressing the first step into the economy is taken. Hairdressing, therefore, is the liminal condition for many people within a city that is in a continual state of transformation. The transformation of Johannesburg from urban decline that took place from the 1980's to its current status today is observed in relation to the City's re-branding of being a 'World Class African City' and its endeavour to be perceived as such. By inverting the idea of what is commonly understood as public or private, may easily be considered the result of disorder. The hair salon as a third space is discussed through Mikhail Bakhtin's categories of the carnivalesque. By unpacking the hair salon and the informal hair trading and hairdressing in the inner city as a place of 'beautifying' and making one-self desirable, is to try to gain a better understanding of its suppressive past of Apartheid. Can architecture enable and provide a sanctuary where weightlessness and escape is embodied inside the boundary-less dis-jointed city of Johannesburg?

## DEGREES OF HAIRDRESSING

In the inner city and other parts of Johannesburg, the distinguishable informal traders are neither random nor autonomous. Tents, trolleys, telephones and hair extensions are all part of a system linking the members of a new class of “urban nomad’s” who have begun to inhabit the city (Low, 1999, Judin and Vladislavic ed.). These are flexible systems of business which defy conventional economic classification, yet the business models are very often connected to formal models and occupy the existing and dilapidated building infrastructure of Johannesburg. Hairdressing in the inner city is one of the most ubiquitous forms of informal trade, that when unpacked and observed, reveals a complex network between the city. To shadow a hairdresser in Johannesburg allows partial entry into its inner workings, as they influence and thus shape public life. This is done by transcending beyond boundaries of the accepted notions of public and private where the ‘private’ act of hairdressing spills out onto the public pavement. The shifting boundaries of extreme opposites of Johannesburg are reluctant to reveal themselves at once and one suspects that there must be more to it (Bremner, 2010). The transition to understanding these inner mechanisms and transcending past the outer layers of what is perceived, at first glance, is the elusive aesthetic

of Johannesburg.

There are various degrees and gradients of hairdressing in the city, ranging from the ‘very formal’ through to the ‘very informal’. The informal scope of hairdressing begins with the ‘very informal’ that takes place on the sidewalk where the hairstylist does not make use of any built infrastructure other than the pavement; she or he will bring their own stool and attract customers to their chosen spot. Barbering is usually quicker and cheaper, as it doesn’t require a source of water, multiple hair utensils and products other than a simple comb and Vaseline, making it more viable for easy set-up on the sidewalk as it means that there are little overheads involved. The sale of hair and hair products can take place in the Linear markets along semi-pedestrianized streets such as Noord Street or Kerk Street or within formal shops. One of the most prevalent parts of the hairdressing network are advertisers. By means of using brightly coloured boards replete with images of famous women or popular hair styles they are able to grab the attention of potential customers walking past. Advertisers that operate solely as agents, may not necessarily be hairstylists themselves, will traverse through the city bringing customers to their respective clients, taking a cut of the pay. Hairdressing salons take place

inside street level retail spaces, on multiple-storey levels in high-rise buildings and within basements. Many salons in the inner city do not necessarily have running water, adequate ventilation or working lifts but continue to run their businesses successfully, being linked to the sidewalk. If the hairdressing salons are the nodes within the city, the sidewalks are the integrating networks that give them life. The formal scope of the hairdressing industry includes formal retail shops that sell hair products such as one of the largest shops, Charlie Parkers on Bree Street and formal hair salons hiring a range of hairdressers and dreadlock-stylists within the street-level retail capacity of the city. The ‘very formal’ scope of hairdressing begins with the recent investment by the two largest key players in the hair and beauty industry; L’oréal and Unilever that have opened up hairdressing schools within Johannesburg, a likely reason being to be close to the thriving and dynamic informal industry.

## INFORMALITY AND FORMALITY

Africa’s population is expected to grow to 1.2 billion by 2017, with an exploding population of 60% being under the age of 25, the continent represents a very attractive consumer base for major beauty brands (Roland Berger Strategy Consultants, 2012). Johannesburg’s population





is also expected to double by 2055, due to the lure of being a city of opportunities as it is one of the primary destinations and transit points for South African and international migrants (Gindrey and Landau, 2008). The hair and beauty industry in Africa is said to have been worth \$1.1 billion in 2013 (Euromonitor International, 2014), with an economy that is expected to grow with the population expanding. “L’oréal has stated that they predict the market share to double the rate of the current market as the French firm confirmed a 52-percent rise in 2012” (Dolan, 2014). This sizeable value of the hair industry makes Johannesburg a very important hub in the African market as it already has a thriving informal economy.

#### **HAIRDRESSING IN JOHANNESBURG**

Left // Hair dressing in Johannesburg. / Source: Sibeko, S. 2014. [Online} Available at: <http://www.nydailynews.com/>

It is estimated that 2.3 million traders are working in the Informal Sector, constituting 16% of the entire labour force (Skinner, 2014). Hairstyling and braiding is a skill that is often learnt during childhood, through friends and family members. It is often through this skill that many women and men enter the South African economy when arriving in Johannesburg. Thembelani Ncube is a hairstylist who sublets a room in Lekton House on Wanderers Street with three other hairdressers. She advertises her services on the Bree Street side walk along with all of her hairdressing colleagues and friends. During an interview she spoke about why she chose to be a hairdresser:

*“So I came here [to Johannesburg] for school... for Fashion Design. That is when I changed my mind. And I said no. This is not working, [I can’t] cut fabrics and sew. I love hair. I have loved hair from, I don’t know, as early [as] from a young age. That is when my father saw and said: ‘You can’t do fashion while you like hair’. Because he used to see me when I was playing with the other kids. I was busy plaiting, trying to make it nice [and he said] ‘So you would rather do hair because I’m going to waste my money.’ And I said, ‘okay its fine’ Because I like hair” [sic] (Ncube, T. 2013).*

When questioned about her circumstances, she describes her satisfaction with her choice of leaving a formal hair salon and working in the centre of Johannesburg. She mentioned her ability to pay for rent, her son’s school fees, clothes for herself and her son and able to assist her father with money when he asks. Before she started hairdressing in the centre of Johannesburg, she worked at a formal hair salon in the North of Johannesburg but didn’t like the way she was treated and the way her employer handled her income. Ncube explained that she has since been happier with her own clientèle, controlling the arrangements of her own business. The freedom to choose what she wants to do and when to leave a situation where she is unhappy proves that Johannesburg is a destination landscape for opportunities.

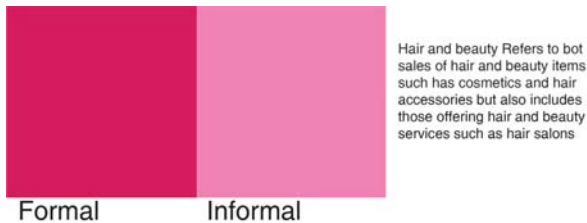
On the 19<sup>th</sup> July 2013, eighty hairdressing advertisers and hair stylists were counted to be hairdressing and/ or advertising their beauty services on Bree Street<sup>1</sup>. These eighty beauty-orientated traders constitute 8% of all trading, formal and informal, that took place

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<sup>1</sup> Part of research required for BAS(Hons) Research Elective in 2013 led by Dr. Mpho Matsipa. Research was conducted in a group along with Michael Flanagan, Min-joo Kim and Lingani Mphake.

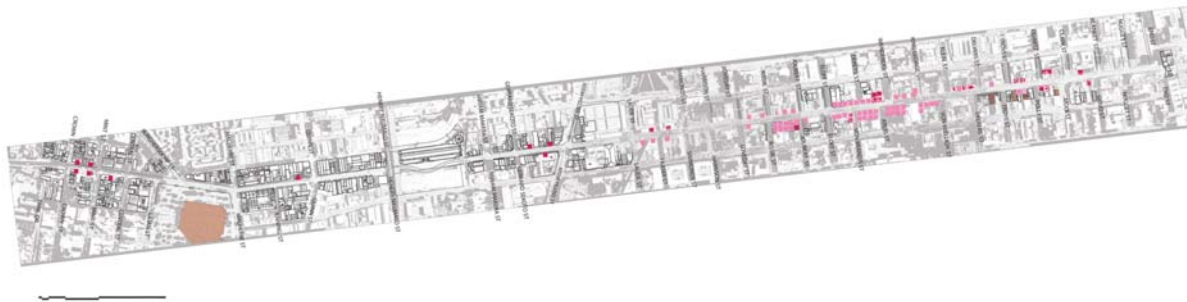
on the sidewalk that day, many of whom were hairdressing advertisers. This is suggestive of a far larger presence of hairdressers than observable from street level as advertisers are often linked to several hairstylists each, that occupy buildings surrounding their turf. This considerable percentage is a strong indication of the visible contribution that hairdressing has within the formal and informal economy of Johannesburg. Informal trade is very closely linked to the formal trade within Johannesburg as few interviewees revealed that many hairdressers were renting or sub-letting a space within buildings close by. These hairdressers also purchased many of their products from formal shops and kept up with trends regularly in order to stay ahead of competition. The types of traders that were observed to be subletting space within close proximity to where they occupied side walks, among hairdressers and hair dressing advertisers, were nail and contact lens sellers, tailors, clothing sellers and cobblers. All these traders constitute a large number of trading revolving around the idea of image and aesthetics. It may appear at first glance that these hairdressers and other informal traders are victims of social oppression and that there is a lack of order and infrastructure within the city. The reality, however, for many traders involved in the beauty trade in Johannesburg, is that hair salons are part of a greater ordered





## Hair and Beauty

MAPPING ON BREE STREET  
2013-07-19



### HAIRDRESSING & ADVERTISING MAPPING

**This page and Next page:** Mapping was conducted as part fulfillment for BAS(Hons) Research Elective led by Dr. Mpho Matsipa. Informal trading was mapped by Plaskocinska, P., Flanagan, M., Mphake, L. and Kim, M. in August 2013.

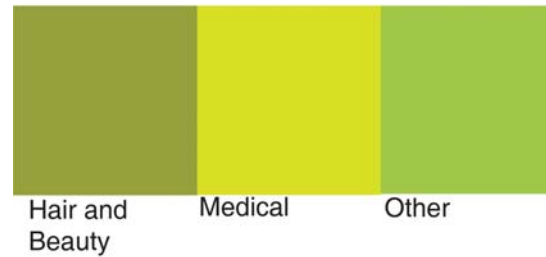
network, using the side walks and public spaces of Johannesburg as integral accompaniment to business.

Madanipour writes in his book 'Public and Private Spaces of the City' (2003: 6), that urban spaces are divided into public and private and these are a reflection of the deeper levels of relationship between the individual and society; between the self and the other. Madanipour goes on to say that the core of the private sphere is the relationship of the body to the space, and that private space of the body is where inner thoughts and the privacy of the subconscious exists. What happens when this private space is inverted out and exposed on the public street? Within the informal and formal trade occupying side walks, streets and current infrastructure in the inner city, it is evident that the traditional boundaries of what is accepted as public or private, has been blurred, and the original uses of buildings has been reversed too. It is tangled into a system that may not be understood at first glance. Buildings are working in an inside-out and outside-in way, meaning that the private activities have been inverted and are taking place in the public domain (Matsipa, 2014). The public domain can be observed in multiple buildings in the inner city, stacked on top of each other inside multi-story buildings. The understood ideas of how things work traditionally have been

reworked on a social and economic realm.

### ‘WORLD-CLASS’

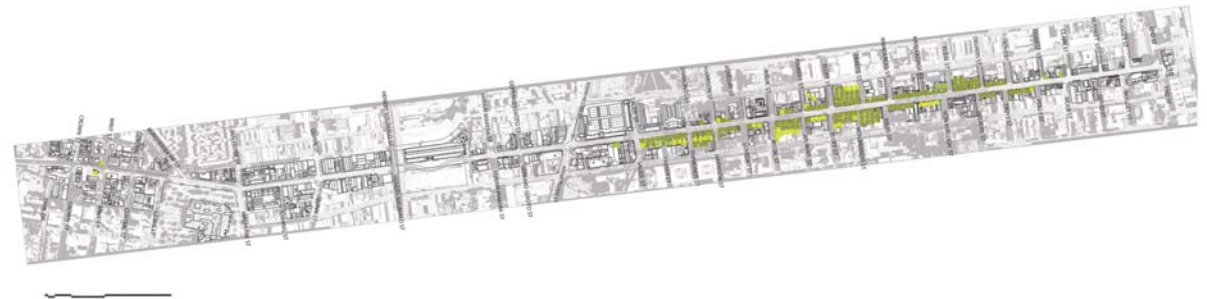
The perception of beauty is a relevant topic not only for a patron’s hair that is shaped and moulded to a hegemonically-based standard, but also for the portrayed image of Johannesburg. The image of beauty is associated to the standard set by the West, and this holds true to City of Johannesburg’s branding of ‘World Class African City’. The image boards that the hairdressing advertisers use, reflect the images that are seen as beautiful globally, very often these images are of intricate African braiding patterns but these images also reflect American pop stars such as Rihanna, Beyonce and Mary J Blige. Johannesburg itself was constructed to the ideals of Western modernity, whereby the buildings that were first built drew on the Fin de Siecle European style. After the Boer War the architecture reflected “monumental imperialism consolidating the gold mining industry and the financial district in the appearance of British Edwardianism” (Bremner, 2000:186). Foreign capital flooded the country after the depression of the 1930’s, resulting in the transformation of the Johannesburg into a “little New York” (Bremner: 2000). Johannesburg was described as “the largest and most densely populated European city in Africa” at the British



Advertisements Refers to people standing and sitting on the street advertising specific services.

### Advertisements

MAPPING ON BREE STREET  
2013-07-19



Empire Exhibition in 1836.

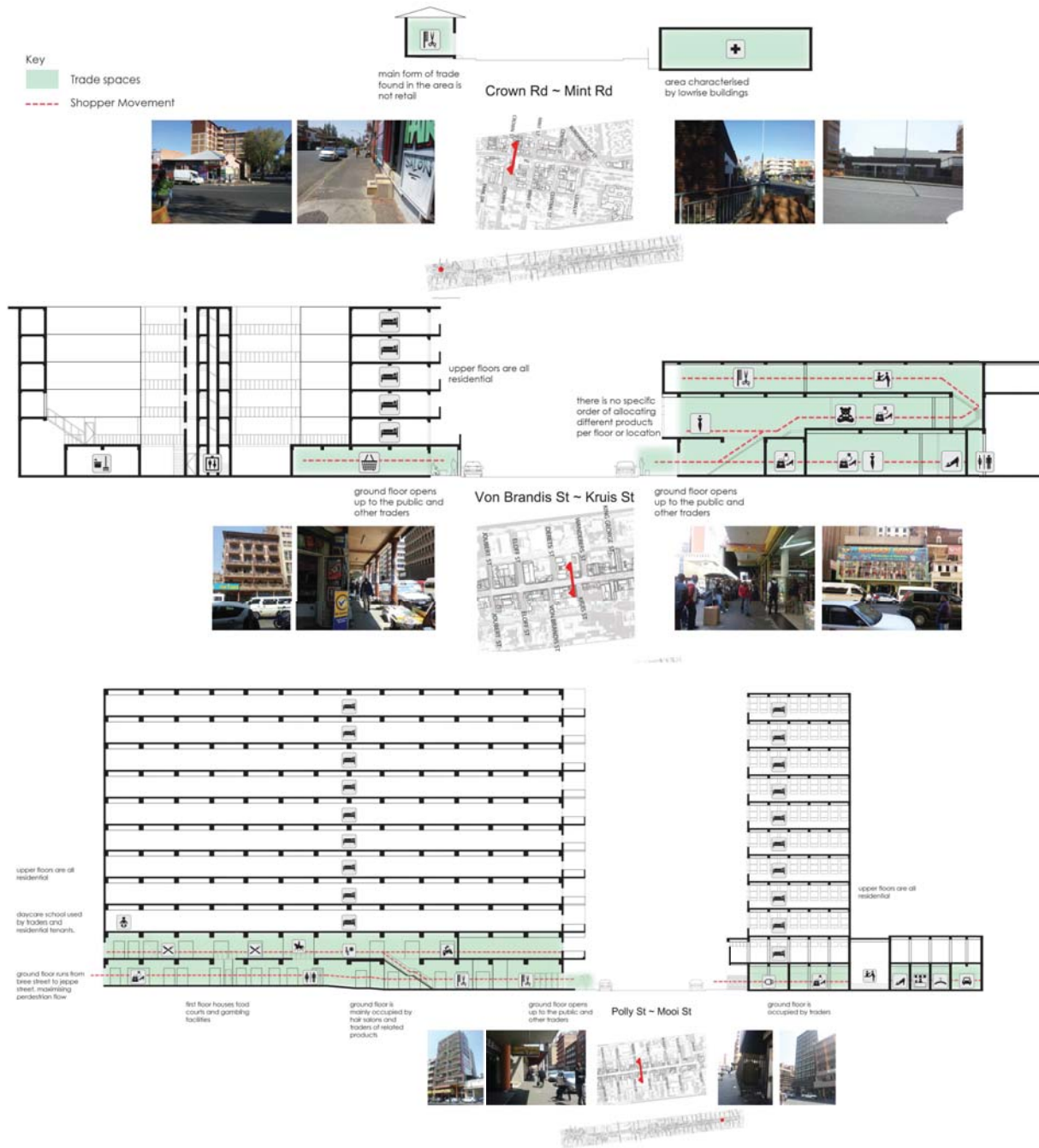
In the 1970’s, a growing opposition to Apartheid caused the city to reinvent itself and the city was finally opened up to ‘non-Europeans’. In the 1980’s, a gradual movement of black people from the township areas into the inner city gained momentum.

*This migration into Johannesburg accelerated rapidly, as by 1993, 85% of the inner city residential population were*

*black.... This rapid ‘greying of the inner city was accompanied by physical decline and racial stereotyping of new residents (Morris, 1996). In many cases, the exodus of white residents had been aided and abetted by landlords, who saw the ‘illegal’ status of black tenants as an opportunity for raising rents and reducing building maintenance (Zack et al, 1989, in Morris, 1996). (Bremner, 2000: 186)*

Demographic shifts continued as Africans from





## INNER CITY SECTIONS

Left // Section indicating informal trading transcending the linear markets and the sidewalks into buildings. / Source: Mapping was conducted as part fulfillment for BAS(Hons) Research Elective led by Dr. Mpho Matsipa. Informal trading was mapped by Plaskocinska,P, Flanagan, M., Mphake, L. and Kim,M. in August 2013.

countries further North began arriving in the inner city. The physical environment began to deteriorate and the economy of Johannesburg suffered, as companies began to abandon their bases and relocate to decentralized locations. “The most rapid transformation of the inner city area from the 1990s onwards, however, was the growth of the informal commerce and catering sector” (Bremner, 2000: 187). In response to this the Johannesburg City Council (1991), the Greater Johannesburg Metropolitan Council (1995) and currently the City of Johannesburg authorities developed initiatives to re-invent, re-imagine and re-market the Johannesburg inner city (Bremner, 2000:187). The new slogan and branding is as a ‘World Class African’ city.

*On 8 July 2013 the Advertising Standards Authority (ASA) ruled that an advertisement of the City of Johannesburg in which it referred to itself as a “World Class African City” was “misleading”. According to ASA, the city had made various misleading claims in the advertisement, namely that it was financially secure, environmentally friendly and had continuously created employment opportunities despite the economic downturn. This finding came after a Johannesburg resident, Steven Haywood, laid an official complaint with ASA to dispel the claims made in the advertisement. In dismantling the city’s claims Haywood argued that the city had received three*

*qualified audits by the Auditor-General and had written off revenue worth R12 billion as “unlikely to materialise”. Haywood also argued that the city was losing R1.2 billion worth of electricity and R800 million worth of water a month, and was therefore not environmentally friendly. With no evidence refuting the complainant’s claims, ASA was left with “no option” but to rule against the city. (Urban Jo’burg, 2013)*

This ruling raises an important question: What is a ‘World Class African City’? Are the standards of ‘World Class’ set by cities in the West that are free of crime, informal trading and the poor (Clark, 2013)? In 2013, the City of Johannesburg launched ‘Operation Clean Sweep’ which was described as “a multidisciplinary approach aimed at rejuvenating Johannesburg’s central business district and an attempt to improve conditions in the inner city” (Local government action, 2013). This campaign was highly controversial as it involved informal traders’ goods being confiscated and even destroyed while taking away the lively hoods of thousands. The campaign was raised to The Constitutional Court, where the then acting Chief Judge Justice Dikgang Moseneke condemned the initiative stating that the operation was an “indiscriminate and flawed finding that the City had gone about achieving its objectives in flagrant disregard of the traders’ rights”.

These recent violent evictions<sup>2</sup> that have taken place prohibiting informal traders from using a public street to trade, raises the question of the City of Johannesburg’s views on the inclusion and tolerance for those that do not form part of the formal sector. The need for order is no justification for imitating order and precision of the past (Tschumi, 1990:55). The need to take Johannesburg back to a pristine and manicured streets, similar to those of the Apartheid past is yearned by the local government and anyone who repeats the motto ‘World Class African City’. (Bremner, 2004:18-19). Johannesburg is now being comparatively developed to match European cities that will be more ordered. In her book, *The Death and Life of American Cities*, Jane Jacobs (1992), argues that “modernist urban planning rejects the city because it rejects human beings living in a community characterised by layered complexity and seeming chaos, therefore using deductive reasoning to plan cities and in the process not upholding redundancy and vibrancy.” As the city street is arguably the most distinctive feature of the metropolis, representing the positives and negatives of modern city life, part of the vibrancy

2 On the 25<sup>th</sup> October 2013, the Mail and Guardian Online along with other online media platforms published articles on the violent ‘clean sweep’ initiative to rid of all informal traders in inner city Johannesburg that had taken place since the 10<sup>th</sup> October.





of cities is often found in the tensions created by these contrasting features (Van Brunschot, 2007). The idea of an inclusive city should be looked at through the city's by-laws and policies. The city of Johannesburg is criticized for its unreasonable and impracticable by-laws as it recognises the right to trade informally, but then puts in place a host of restrictions which favour formal trading, making informal trading exceptionally difficult (Coggin, 2013).

### CONTROL VS CHAOS

The idea that hair is an art form and one that is made public by the hundreds of hairdressers in the city, is explored through the perceptions of a globally accepted aesthetic. Hair has colour, form and texture and is representational of a person's ambitions and desires<sup>3</sup>, comparatively to that of the City of Johannesburg, which is in a state of continual transformation towards certain aspirations and goals. By exploring traders' lives, 3 Further explored in the essay titled 'The Significance of Celebrating Hair' on page 92-97

### HAIRDRESSING IN JOHANNESBURG

Left // Hair dressing in Johannesburg.  
/ Source: Sibeko, S. 2014. [Online]  
Available at: <http://www.nydailynews.com/>

the links they have established to the city and relationships held with the authority, realizes a new map of the city. One in which traders modify notions of what is expected by shifting the boundaries concerning public vs private, formal vs informal, order vs chaos and beauty vs ugliness. Johannesburg's informal trade has to be unpackaged, closely observed and interacted with. It is a landscape that is far from being noticeable, but the true worth of it, is only unmasked through an engagement with one of its many inhabitants.

In her book titled 'Migrant women of Johannesburg', Caroline Kihato (2013: 31) writes about how a superintendent raids the pavement where she and a trader were occupying. The superintendent took down incomplete and incorrect information from the 'anonymous' trader that couldn't escape the raid in time. Both the trader and law enforcer knew quite well that the information wasn't important when confiscating the goods because, the intention of the interaction was mainly the enforcement of power for the authority. The officer himself was complicit in the performance of completing a the notice of a fine or summons to the court even though the migrant trader wouldn't have been traceable after this particular incident. These raids are part of an inner city renewal stage. The regulations of the inner city is influenced by the

encouraging promise of urban investment, and also of enforcing municipal by-laws on informal trading, building codes, policing and health regulations (Kihato, 2013:32). The trader, whose incomplete information was noted on a fine ticket had an option to pay R500 or to be summoned to court. This raid costed her goods that day as they were confiscated into a police van, but the trader would never pay the R500, as her goods that were taken from her didn't cost as much as her fine and there was no possibility of her being tracked after the incident.

For traders in certain parts of the inner city, it is a daily choreographed performance of hiding goods as police approach and trade again when police leave the area. Law enforcement may be described as a boundary between the disorderly, poorly governed city and a rule-bound, well governed one. However, in this instance, the complicit and unspoken nature of the underlying issues proves to be a collapse of these boundaries.

Hair is worked and shaped, very often aligned to the notion of control over chaos or mess. It can be cut, brushed, dyed, shaved and it is often believed that this control gives a strong impression of a persons character. Many people try to mould hair to the desires and personal visions of how they are perceived and engage in their environment. Braids, wigs, hair extensions and weaves all

represent that desire of personal and private vision. From hair loss to the inspired look of a pop star, is the representation of a social standing, health, sexuality and political and religious beliefs. Society defines what different types of hair are beautiful and acceptable and others divergent. The Greek definition of beauty is associated with 'being of one's hour'. Thus would meaning, a ripe fruit (of its time) was considered beautiful, for example, in the case of a young woman trying to appear older or an older woman trying to look younger would not be considered beautiful. The idea of the desire to appear something that one is not, is considered unattractive. Sarah Nutall (2007: 8) writes in her book titled 'Beautiful/Ugly: African and Diaspora Aesthetics', that "beauty is to be found at the limits of ugly as it is ugly which has so often been the sign under which the African has been read." Relating the accepted standard of beauty set by the West that has impacted perceptions of 'beauty' in any culture that differs from that of the ones in the West.

American comedian and actor, Chris Rock, interviews African American women who state that to have "good hair" means to have it long, straight or relaxed. The documentary explores the idea that these women strive for a Western standard of beauty at the expense of using harmful chemicals such as Sodium Hydroxide to





straighten or completely cover and disguise their natural African hair. This endeavour is similar to the previously mentioned idea of the City of Johannesburg's aim to appear 'world class', in which the authority has used violent measures to assert their 'control' over the 'chaotic' traders. Johannesburg is a city that has a contested view of what it is and what it aims to appear as. It is criticized for having no order, being messy, crime ridden and harbouring extremes of class. Buildings have been abandoned and exhibit the remnants of what it once was. These palimpsests act as scars to remind people of what was there, instilling the idea that Johannesburg is no longer as 'beautiful' as its past. Nutall (2007) observes that what we consider 'beautiful' is not of 'refinement', 'order'

#### **HAIRDRESSING IN JOHANNESBURG**

Left // Hair dressing in Johannesburg.  
 / Source: Sibeko, S. 2014. [Online]  
 Available at: <http://www.nydailynews.com/>

or the sublime, but it must be able to arouse sensation. Ugly has been linked to socio-spatial, economic and political disorder as well as to the manner in which the northern world has dealt with African beauty and in which manner the authority of Johannesburg is trying to deal with its colonial past.

### LIMINALITY

In her book titled 'Migrant women of Johannesburg', Caroline Kihato (2013) discusses liminality within and across the community of migrant women occupying Johannesburg, many of which are hairstylists. She compares liminality to the notion of a right of passage, such as the transition of a boy going through his circumcision ceremony where he comes out at the other end as a man, or the transitional ceremony of a wedding, where the bride becomes a wife. Kihato observed that this transition to another status or an intended and desired social standing is not the reality for many migrants that are drawn to Johannesburg. They reside and continue to reside in a state of liminality as they have left their homes in the country and other parts of Africa in order to find job opportunities, money or an adventure. Kihato found that many of these women do not feel that they have achieved their goals or reached their expectations. Very often

they talk about their plans to leave Johannesburg and go elsewhere in search of more better opportunities, feeling endlessly trapped in an 'in-between zone'. A migrant from Cote d'Ivoire is quoted to have said: 'Being in-between is not good. We are somewhere and nowhere.' These women share the same ambitions of freedom but remain socially oppressed in South Africa, fearful and ashamed of having little to show for their time spent in Johannesburg. Kihato (2013, pp 15-16) observed that "liminal space depicts agency and structure to be in a constant interrelationship, whereby these women stay in a constant limbo of never having their aspirations fully realized and their lives in the city perpetually incomplete".

### THIRD SPACE

The idea of a hair salon will be dissected as a third space where the weight of the everyday realities are lifted and the space is transformed to a place of hedonism and escape. The hair salon uses mirrors and brings the image back to the subject. It mirrors the body in different angles and sizes as there are usually numerous mirrors placed at varying angles throughout a salon. 'Mirrored space brings the world back to us in a reverse manner, everything is still there, in place but out of place' (Betsky, 1997:21). The reverse image will affirm desires but at the same time it will

destabilize or confuse the subject looking into the mirror. The asymmetry of a human face and body is reversed and the reflection is considered with expectations. This image is linked to movements of the body; the image only lasting on the surface of a thin mirror as long as the subject is looking back at itself. The intended result of the image is one of seduction. Betsky proposed that when comparing a space of hedonism and reflections to the notions of the everyday there is another type of space, a third space for the third sex, that functions as counter architecture, appropriating, subverting, mirroring, and choreographing the orders of the everyday life in new and liberating ways (Betsky, 1997:26). This third space is reserved for liberating oneself from the restrictions of the everyday and the social structures that exist in society. It is a place of transforming one self in an environment where freedom and weightlessness preside.

A third space is one where there is a shifting boundary or the lack of a distinction of public and private. Order and chaos may be defined as a distinction of the strict division of public and private. In Johannesburg's case, what was considered to be private is now taking place on the side walks in front of passer bys, as the act of hairdressing can be considered personal. The public realm of movement and trading, in some instances is now slotted inside buildings



and is taking place on multiple levels. The act of hairdressing, considered something personal and private, is being done on side walks along the street. It is an inversion of this allocation of public and private spaces that may be interpreted as lacking order. Inside this third space, a fantasy world is created to allow women to establish themselves, where secrets, opinions and knowledge is shared. It is a place for turning oneself inside out during the process of acquiring a different exterior.

## SUSPENSION

The carnival is a place where there is no differentiation between the observer and performer, or the patron and hairdresser respectively. The observers partake in the carnival and thus become it. It is a world that is on its head. The carnival for Mikhail Bakhtin (1986), a philosopher who defined the term ‘carnavalesque’, is where all rules, inhibitions, restrictions and regulations, which determine the course of everyday life, are suspended. Bakhtin categorized the carnival world into four categories. The first is one of free and familiar interactions between people, whereby these interactions are freely expressed to one another.

The free and flexible atmosphere of a hair salon between hairstylist, customer and between the hairdressing community is one of support, trust and hedonism. A hedonistic space is a space that is entirely constructed and facilitates consumption and celebration. To make decisions in a place where these ‘free-reign’ movements are accepted and tolerated marks the true definition of a democratic space, where the public sidewalks and spaces are tolerant and inclusive of everyone.

Mikhail Bakhtin (1986) said that the temporary suspension of both real and ideal that is begun in the carnival, creates a special type of communication that is not possible in everyday life. The exchange of secrets and of desires is something that defines the environment of a hair salon. Eccentric behaviours that otherwise are unacceptable and the natural, unworked state are revealed. In a hair salon, the natural state of a hair is uncovered before the transformation begins, in an environment which is accepting and non-judgemental. Wigs are worn and change the appearance in a matter of seconds, bright colours are used, hair is lengthened through the use of extensions, braids or weaves in a matter of minutes. Another category that Bakhtin identified is the ‘carnivalistic misalliance’ where two extreme opposites are juxtaposed. It allows for things that are usually separate to be

together. The carnival juxtaposes two extremes together. All these notions will act as abstract representations of freedom and equality. They are lived manifestations of the boundaries that need to be shifted and in parts erased.

The artistry and social arrangements involved in a salon when observed in the light of Bakhtin’s carnivalesque descriptions are very closely linked in relation to Johannesburg’s own aesthetic concerns. The event of transformation in a hair salon that is inclusive is a relevant topic as it allows for temporary liberation from the realities of the everyday. The suspension of established order and privileges and prohibitions is something very relevant in the city for traders and for users of the city. The art of dressing hair is not biased when it comes to class or wealth, as almost everyone is subjected to the . A space that allows for escape and for imagining a utopia will allow for refuge in a city with vaguely endorsed limits and boundaries.

## CONCLUSION

The notions of the visible city vs the invisible city can be discovered through the lives of the hairdressers in Johannesburg (Kihato, 2013, pp9). When the informal trade of hairdressing is observed and unpacked, it’s complex relationships

are revealed of transgressing defined boundaries of public vs private, formal vs informal, order vs chaos and beauty vs ugliness within the city. If the hairdressing salons are the nodes within the city, the sidewalks are the integrating networks that give them life. By looking at traders and hairdressers as productive agents in the city, we see traders not as victims of forces beyond their control, but as actors that manipulate and shape urban life. Traders and hairdressers in the inner city may be depicted as displaced, vulnerable, weak and desperate but they are not victims. There are layers of business strategy, skill and planning involved in the hairdressing business, however small they may be. The highly integrated businesses and networks are discussed in terms of the different ranges and gradients taking place in the inner city. Johannesburg's perception of itself is discussed by means of placing the meaning of 'world class' within the standards of accepted beauty set by the Western world.

Simultaneously studying trading networks that are concerned with hairstyling and hairdressing, making part of an intricate and complex puzzle of the current make-up of the city, the hair salon can be understood as a place of 'beautifying'. Studying the nature of a hair salon and looking at it from a perspective of an escapist space that allows for all the rules and regulations to be suspended,

the hair salon appears to be a celebration and a carnival of beauty. An architectural intervention is required to facilitate a celebration of beauty, where pre-conceived boundaries are collapsed, in order to transcend into a true perception of a city that is still trying to come to terms with its suppressive past of Apartheid, not overshadowed and dominated by standards set by the West.

*Did that beauty made you?  
Did that beauty make me?  
Will that make me something?  
Will I be something?  
Am I Something?  
And the answer comes: already am,  
always was, and I still have time to be.*

*-Anis Mojgani, "Here am I"*

*What made the beauty of the moon?  
And the beauty of the sea?*



/ **SITE MAP OF AREA OF STUDY**

Map indicating area of study surrounding Noord Street in Johannesburg. / Source: JAG Archives

## FIELDWORK

Fieldwork was undertaken from June 2013 up until October 2014.

The fieldwork completed in 2013 was partially for Studio X Winter Workshop on Bree Street trading and BASHons research elective, both led by Dr. Mpho Matsipa.

This thesis is inspired by this previous research.

Fieldwork undertaken in 2014 included interviewing traders, commuters and hairdressers in close proximity to Noord Street Market and JAG.

The purpose of the fieldwork was to understand the networks of hairdressing and the connectivity to the site through mapping findings on site. Some of the maps were done in conjunction with desk-top studies such as the Bad Buildings mapping.

Fieldwork was very important in understanding the complexities of how traders and hairdressers traverse through the city, the historical and heritage value of the site and connectivity to the city.

## ENGAGEMENT

By engaging with informal traders and hairdressing in particular, the complexities of the industry were understood and unpacked.

### HAIRDRESSER PARTICIPATION

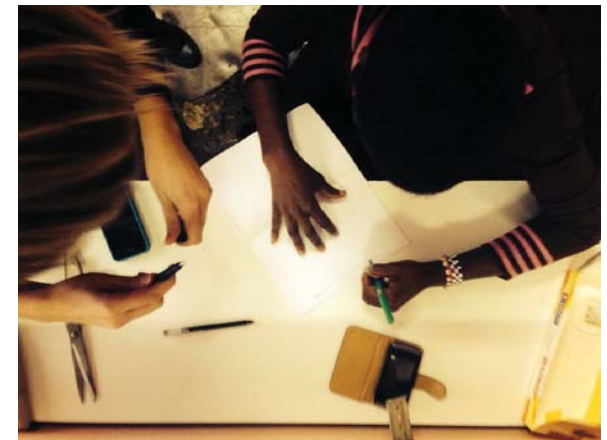
Two hairdressers were asked to draw their 'ideal' hair salon. Although the drawings are not entirely legible, they gave insight to what extent they saw their own engagement with the city. Their plans indicated that they saw the sidewalk and the heavy foot traffic as a priority to their success. The plans were drawn with the instruction that their 'ideal' salon could be anywhere in the Gauteng Province. Both hairdressers chose to remain in the inner city with a link to the street level engaging with the public as an extension of the greater market realm. The two hairdressers gave an insight that even though the inner city is a highly competitive place to trade as a hairdresser, it is a destination place with a high demand for their skills.

### DRAWING WITH HAIRDRESSERS

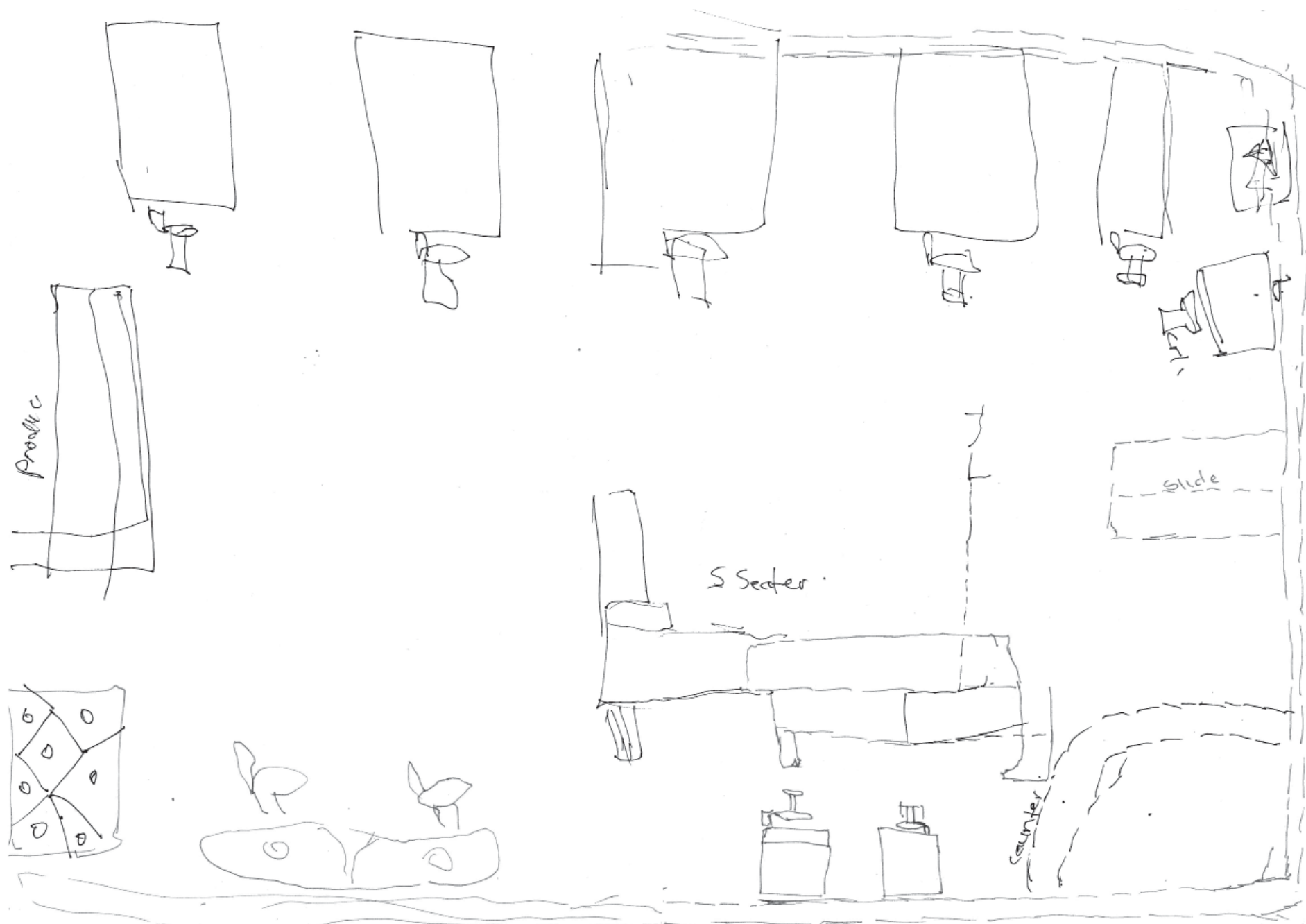
**Right:** Hairdresser in Johannesburg drawing 'ideal' hairdressing salon.

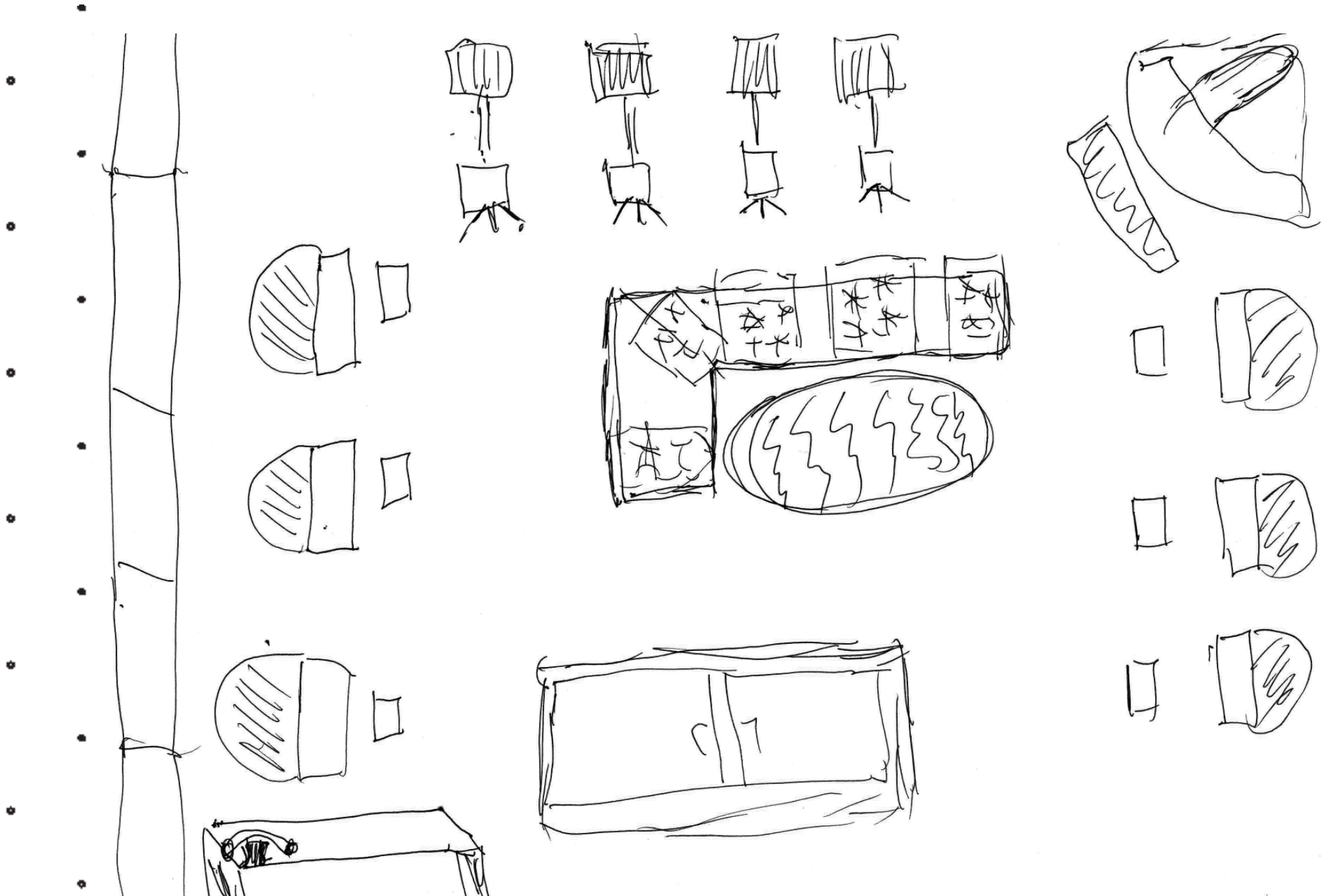
**Next Spread // Left:** Drawing of 'Ideal hair salon' by hairdresser Thembelani Ncube.

**Right:** Drawing is 'Ideal hair salon' by anonymous hairdresser.











## SITE SELECTION

The site lies in between, central and pivotal transport routes and nodes such as Park Station and Noord Street Taxi Rank which is often referred to MTN taxi rank. It is in close proximity to Bree Street which is a long west-east orientated arterial route that contains a lot of hairdressing and beauty orientated trade. It is a heavily pedestrianized route lined with traders, and is an important link between public transit facilities such as Park Station, Park City Taxi Rank, Jack Mincer Taxi Rank, and the Rea Vaya Station on Twist Street. The site is to participate and reach towards its anchors, such as Park Station, the railway lines which are below the site, the Noord Street market and Johannesburg Art Gallery to name a few. This participation and intervention will be invigorated by penetration pathways and openings. The skin of the plaza is to change through out the differentiating of programs. Interweaving through different programs and knitting together other programs. The knots acting as nodes and attractions. Forms on the site will branch, kiss, split and hover over the railway lines while simultaneously linking the edges together. Extruding and projecting vision to what is underneath and providing needed joining circulation through the site that divides. The site stretches and reaches as a filter bringing the two worlds together. The fenced off and enclosed world of JAG and the world of informal trade.

The site will aim to extrude both worlds together by morphing into an urban hub. The morphing of what the city was and what the city is reflected in the weaving of activities on site. The separation of the Art Gallery and the informal market is a reminder to the injustice of apartheid, through activating the site, the spaces are to be stitched together. The architecture should emerge from a negotiated space, one defined in flexible processes and materials, in order to work with the fixed spaces of built work (Le Roux, 1999, Hilton and Vladislavic ed.) The connectivity of these spaces will allow for opportunities for everyday activities to occur due to the visibility and the pedestrian flow.

The site has to be able to absorb and cater to the change as it has in the past. Johannesburg is being transformed and the naive view that Johannesburg will not change in the next decade or 5 decades cannot be held. Through changing boundaries and shifting programs, the building is to have a generosity to the occupants of Johannesburg. This generosity to be constant that is to receive the current occupiers and the future of Johannesburg.

### NOORD STREET PERFORMERS

The vibrancy and density of activity taking place on right next to the proposed site for the Hair Museum. / Source: Plaskocinska, 2014.



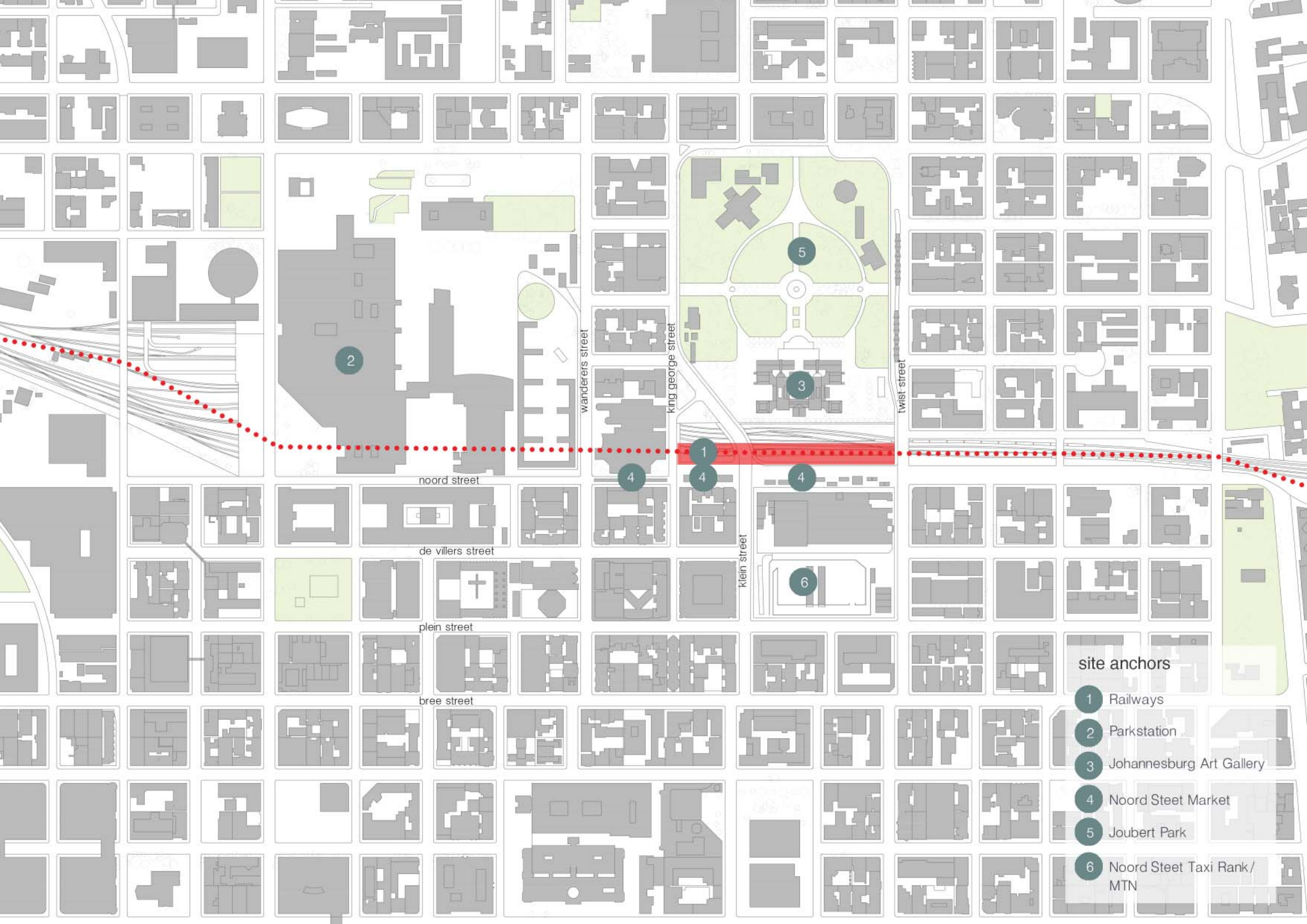


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## SITE ANCHORS

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Six nodes were identified that have a direct influence on the site. These site anchors were researched in terms of their history and their current conditions today. They vary from the historical Park Station and Joubert Park which has a rich heritage history to the more recent Noord Street Linear Market and Noord Street Taxi Rank.

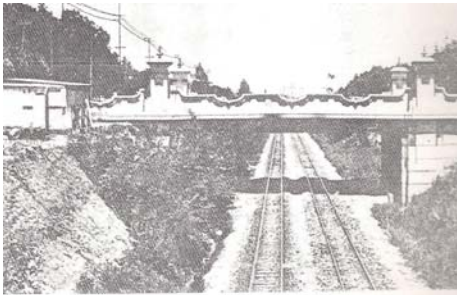


#### site anchors

- 1 Railways
- 2 Parkstation
- 3 Johannesburg Art Gallery
- 4 Noord Steet Market
- 5 Joubert Park
- 6 Noord Steet Taxi Rank/  
MTN



# 1 JOHANNESBURG RAILWAY



## HISTORY

In 1891, the first railway was built to link Johannesburg with Cape Town, Durban and Pretoria. The discovery of minerals in Gauteng called for an efficient mode of transportation to and from the city of Johannesburg. The positioning of the railway separating the city represents the cities planned boundary to its central business district contained within the limits of the railway. Even though the railway was to create a boundary to which the city was planned to develop to (Noord Street refers to the most Northern Street), the city expanded outwards beyond the railway and later the freeway.

## TODAY

According to the joburg.co.za website, railway transport is the cheapest form of public transportation. The lines run to the south of the city centre from the East Rand through to Soweto and Randfontein in the far west. The railways are operated by a parastatal, Wits Metrorail. The city's main station is until this day, Park Station which is a destination for both local and mainline trains and the largest railway station in Africa. According to Transnet (Publicly owned company that runs the railway system), their focus is to move towards an emphasis on freight, rather than passengers, to keep the rail system profitable.

**Top** // King George crossing bridge over railway lines in the early 1900s / Source: Unknown Year. [Online] Available at: [joburg-archive.co.za](http://joburg-archive.co.za).

**Right** // Left to Right: River of steel between JAG & the site for proposed Hair Museum. / Source: Plaskocinska, 2014. / Metro Rail in Johannesburg / Source: Unknown Author. Unknown Date. [Online] Available at: <http://www.joburg.org.za/images/stories/june2007/train.jpg>



## 2

## PARK STATION

## PARK STATION I

Jacob Klinkhamer-Noord  
Street 1895

## PARK STATION II

Leith en Moerdyk-De Vil-  
liers Street 1932

## PARK STATION III

Kennedy, Irvine, Smith  
1957-1965



**Top** // Park Station I in 1932 / Source:  
Johannesburg: One Hundred Years  
1886-1986.

## HISTORY

The history of Johannesburg Park Station represents development over time of Johannesburg from mining camp to a mining town and currently to a metropolis. It is also a prime symbol of white exclusivity as the new station of 1932 became a textbook illustration of the country's segregation laws. Members of the white middle classes had "a sophisticated venue with their own Blue Room restaurant, leading off the 'whites-only' concourse" (Chipkin, C.M.: Johannesburg Style; Architecture & Society 1880s-1960s), and black commuters "were relegated to a separate entrance with the most basic facilities." (Callinicos, L.: The world that made Mandela; A Heritage Trail). Park Station also tells a story of a place 'with tunnels under the ground' where every year thousands upon thousands of people entered the city for the first time.

Park Station got its name from a tin shed in Noord Street which was known as 'Park', this was written across the top and because of its proximity to Kruger's Park. Kruger's Park was the name of the original empty land north of Noord Street that was zoned for sports and recreational use and later on to be called Wanderers' Grounds. The Wanderers Ground was expropriated and its prime site converted into the station complex of today. Wanderers (retaining the organizations name) moved entirely to its site in Illovo where it is positioned today.

The original make-shift station was a shed constructed as a stop on the early railway line to Boksburg, and became known as Park Halt in 1889/90. The Rand Tram, carrying a few passengers but mainly coal from the Boksburg Collieries, used to stop at this station. When it was decided that Johannesburg requires something more substantial, Park Station, the first full passenger station came in response to a boom town, replacing Park Halt. It was a passenger station (154m long and 17m wide) with kiosks and spaces for retail, a restaurant. Later on being used as a training center for railway workers. Park Station 1 was exhibited in Amsterdam before being imported to Johannesburg (Brink,1990).

## Park Station II

The growth of Johannesburg called for an extension of the railway infrastructure. Although the initial design of the monumental façade with friezes and sculptures was only partially implemented. This reinforced Eloff Street in its character as "avenue de la gare '.

## Park Station III

The design for Park Station III put an end to the dominated style of the Edwardian period in the city. The new station building was designed by the architects Kennedy, Furner, Irvine-Smith & Joubert over the period 1948-65. The civil engineering consultants were the pioneering firm A.S. Joffe. The design solution consisted of twenty acres of continuous reinforced-concrete deck to cover the main-line and suburban tracks. This was the building podium that supported two vast concourses – 'separate but equal' facilities for 'whites and non-whites' – each set being long enough to cover sixteen platforms divided into main-line and suburban sections. This deck would support North and South administration and building operations as well as a large car-parking area. The application of brises soleil, pilotis and façade modulation gave the station complex a modernist feel. The R160-million redevelopment of the station – known as the Park City redevelopment – was comprised of various phases including the construction of a new Metro concourse for suburban services.



A long- distance intercity terminal for coaches and main-line trains, two retail malls, and the renovation of the South Station (old Concourse Building) in De Villiers Street. The axial relationship between the original great arched concourse in Leith's design of 1928 meant that the new Station building could be seen as "a natural extension of Eloff Street." Eloff street, the main shopping street of South Africa, stretching from the railway concourse entrance at the north end, past the great Carlton Hotel on Commissioner Street .

### TODAY

Park Station has remained a transport complex that straddles the railway lines that cut the city east-west. Metro buses can be taken within Johannesburg or for long distance. Gautrain station has been added to the precinct. The original distinction between a non-European and a European hallway hallway-has been removed. In the main terminal, a pedestrian bridge connecting the different parts of the complex has been built. The main frame of the structure of Park Station 1 has been moved to Newtown where it was reconstructed in its current position, standing empty North of the new Brickfields Housing precinct.

Park Station is a destination for both local and main-line trains - to the east of Johannesburg Park Station are Doornfontein, Ellis Park and Jeppe stations; to the west are Braamfontein, Mayfair, Grosvenor and Langlaagte stations; whilst the south has Faraday, Westgate, Booyens, Crown and Village Main stations.

Today, one of the most important heritage attributes of Johannesburg Park Station is no longer. The axial connection between what is referred to by Chipkin as "the original great arched concourse in Leith's design of 1928 and Eloff Street, Johannesburg's avenue la garne" was watered down when the town's access to the new station extensions of the early 1950s was moved westwards to align with Joubert Street. Chipkin justifiably argues that the old concourse has been left stranded ever since as a mere historical curiosity.

**Left to Right //** Park Station today  
 / Source: Unknown Author. [Online]  
 Available at: [joburg.co.za/](http://joburg.co.za/) / Park Station  
 today / Source: Blair, J. [Online] Avail-  
 able at: [http://1.bp.blogspot.com/-Dc-6TRLKI7ow/UD-Q7L7kqUI/JHB\\_station.jpg](http://1.bp.blogspot.com/-Dc-6TRLKI7ow/UD-Q7L7kqUI/JHB_station.jpg)



### 3 JOHANNESBURG ART GALLERY

JAG I  
Sir Edwin Lutyens 1912

JAG II  
Meyer, Pienaar and Partners 1984-86

**Left to Right //** Lutyens' Urban Plan for JAG within an extended Joubert Park and decked railway.  
/ Source: JAG Archives / View of JAG before the north extension. / Source: JAG Archives

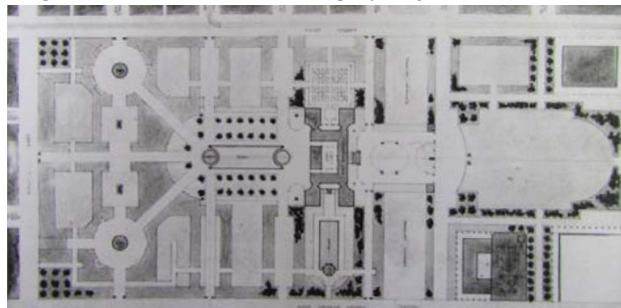
#### HISTORY

##### JAG I

The foundation stone of the JAG was laid by the Mayor of Johannesburg, H.J. Hofmeyer on 12 October 1911. Four years later in 1915, the incomplete building, designed by the distinguished British architect, Sir Edwin Lutyens, opened its doors to the public. This was nine years after Joubert Park was donated by the Government to the Johannesburg Municipality. The Art Gallery was the brainchild of Lady Philips and other mining magnates who assembled the first collection of art, furniture and library material for the gallery. The location of the gallery near the railway and its Southerly orientation has been criticized since its very beginning. Lutyens had intended to cover the railway lines to link up Joubert Park to the Union Grounds so that a formal garden could be laid out around JAG. The building was designed in the Beaux Arts mode which was said to have been influenced by Herbert Baker. True to its classicist tradition, it had a heavy portico and pediment in front of a rusticated recumbent cuboit with a parapet (van der Waal, 1086, 113-115). On either side and behind the main block, Lutyens planned pavilions with hipped roofs and tall chimneys, suggesting a domestic architectural approach. A shortage of funds along with differences of opinion between the architect and the Town Council led to a partial implementation of the original plan. The dispute was mainly around the Town Council insisting that the Gallery be made of a more aesthetically centred material such as sandstone, compared with the originally proposed plastered brick. (van der Waal, 1086, 113-115). Due to the expensive material, the full design was never executed in its intended form or relation to the environment. The central section with its classicist portico was completed by 1915 and a wing was added to either side in the 1940s.

##### JAG II

The gallery was finally enclosed in 1986 with an extension to the North, facing the park and completing the inner cortile inherent in the Lutyens design. Lutyens' arched French-windows are echoed in the triumphal arches of the new north entrance screen, where round head arches are deliberately and visibly non-load bearing. The copper vaulted roofs were intended to blend-in with the greenery of the park as the copper gained a patina of a green shade over time. The semi-circular sunken pool, water wall and open sculpture court bring the gallery closer to the symmetrical layout of the park. The use of face-brick with flush detailing and deep horizontal recesses every four brick courses was a response and correspond to the ashlar coursing of the original sandstone detailing. (Chipkin, 2008, 320-323)



## TODAY

The neglect JAG experiences today is a lost opportunity, not only for design revisions and the like, but also for critical urban research and new possibilities for such culturally encoded buildings (A Catalytic Discussion, 2014).

The extensions still act as galleries and houses exhibitions of a contemporary South African content. Due to thefts and the high crime rate in the area, JAG has been fenced off with a high steel fence that limits its' access to a side entry through from King George Street. It is now fenced off from the local community and from Joubert Park. The new additions, mainly the copper vaulted roofs have suffered water-proofing problems and parts of the 1986 gallery has been flooded with art work damaged thus parts of the gallery remain closed. The Art Gallery has experienced a decline in visitor numbers over the years as the complex is regarded as a chaotic and unsafe area. A large portion of the gallery space is shut off, being used for storage space, as there is inadequate space in JAG currently to adequately store its vast collection. The air quality in the storage has been deemed unsuitable by international standards for a gallery, museum or archive temperature and humidity.

As of 2014, the Gallery was granted a R21million government grant to fix its waterproofing issues and renovate part of the Gallery.

**Left to Right** // JAG's and its steel fence. / Source: Plaskocinska, 2014. / JAG's copper vaults in 1986. / Source: JAG Archives





4

## NOORD STREET MARKET



**Top** // Noord Street in 1908.  
/ Source: Museum Africa Archives.  
**Right** // Noord Street today. /  
Source: Plaskocinska, 2014.

### HISTORY

The Dutch word “noord”, meaning “north” is descriptive of the fact that this street was originally the Northern boundary of Johannesburg. It is stated by Smith that “many of Johannesburg’s well-to-do people had their homes in this area and that the street was known as ‘Millionaires’ Row’ in the days before the railways” (Smith, A.: Johannesburg Street Names). The Establishment of suburban malls and the flight from the CBD, did not lead to a demise of retail in the inner city, it however, transformed to serve a different demographic as the end of Apartheid and its’ race-based zoning opened the city up to people that were not welcome before.

### TODAY

The Noord Street Linear Market and its surrounding markets are run by The Metropolitan Trading Company (MTC), that is a Municipal-owned company set up in 1999. Creating linear markets is part of an urban renewal plan to ‘clean-up the city’ and encourage business to return to the city centre. One initiative was to demarcate distinctive precincts within the city, encouraging clusters of activity (Robinson, 2003, 276.) A portion of Noord Street closest to Park Station was semi-pedestrianized and Linear Markets were constructed. Informal markets within the city are concentrated around transportation nodes as it is estimated that 790,000 commuters enter the CBD every working day (Tomlinson and Larsen, 2003, 43-55). Noord Street has been semi-pedestrianized and serves the local community in neighbouring high-rise residential buildings as well as the high foot traffic from commuters traveling to and from Park Station, Wanderers Taxi Rank, Noord Street Taxi rank and the Bus Rapid Transit system (BRT). In 2013, the Noord Street Market was part of the city’s initiative ‘clean-sweep’ where all informal traders were forcibly removed from the streets.



5

## JOUBERT PARK



Top- bottom: Digger's Committee Joubert Park King George Street 1889 / Source: JAG Archives. / JAG in 1915 in it's incomplete state within Joubert Park / Source: JAG Archives

**Right** // Left to right: Joubert Park today./ Source: Unknown Author. [Online] Available at: [www.gauteng.net](http://www.gauteng.net) / Joubert Park from the roof of JAG./ Source: Plaskocinska, 2014.

### HISTORY

On 5 August 1887, the Diggers' Committee, Johannesburg's earliest local government, had asked the ZAR government for a "public park or garden to be planted with trees." The Park, marked Jouberts Plein on a stand map of Johannesburg dated January 1889 was named after General PJ Joubert (Kommandant of the ZAR forces at the beginning of the Boer War.) The Park is described as the epitome of a Victorian city park with prized botanical specimens, carpet bedding and stern injunction to 'keep to the path' (Chipkin, 2008,323). Indigenous trees were planted, while in 1895, a centrally-placed ornamental fountain (no longer extant) with a rockery, water flowers and shrubs were installed. It was intended for the use of the rich elite living in the high density residential buildings surrounding the park, including the residents of Hillbrow and Doornfontein. It was laid out in October 1892 and the Health Committee appointed a full-time gardener to tend to it in order for patients to use it as a way to uplift the morale. It was considered the garden that linked to the garden of the hospital north of the park. The layout of the park differed to the grid plan of the city, as it used circles, cruciforms and meanders with walkways. These elements may be regarded as archetypes- the circle suggesting the whole, the cruciform indicating relationships and the meander motion (van der Wall, 1986, 83) The Park included kiosks, a glass conservatory (or hot house) with indigenous trees, a cast iron fountain, seating, a music stand where the Mounted Police entertained visitors at the park on Wednesdays and during Christmas time, Christmas Lights were put up and choirs sang carols.

### TODAY

The transformation of Hillbrow and surrounds from a middle-to-upper class suburb to a poor, impoverished and densely populated district has impacted Joubert Park today as it is particularly notorious for its high crime rate. The urban design and original function of Joubert Park as a green lung in the Central Business District still retains its symmetrical layout into quarters until this present day, with the exception of the addition of a cafeteria, crèche, fountain and greenhouse.

The initiative by the Johannesburg Parks Agency have been augmented by initiatives such as the Green House Project, the Child and Family Resource Service centre Lapeng, and special activities hosted by the JAG.



## 6 NOORD STREET TAXI RANK - (MTN/ JACK MINCER)



### HISTORY

Union Ground was donated by the chief government land surveyor, Johan Rissik, to the citizens of Johannesburg as a playground for children. Lutyens had planned for Joubert Park to extend over the railway lines and join with Union Grounds so that a formal garden could be created around JAG. Before being turned into a parking space, it served as an extension to Wanderers as a cricket and soccer field.

### TODAY

Union Ground accommodates the Park Central Taxi Rank which is now known as the Jack Mincer Park South of Joubert Park and the railway tracks, the Greater Johannesburg Metropolitan Council (the Council) embarked on a major project to construct a modern taxi rank facility in the Jack Mincer Park in 1997. Conditions in the Jack Mincer Park and associated underground parking garage (now Park Central Taxi Rank) had at one stage deteriorated to a point where the safety of the public was threatened. The project entailed the reconstruction of the parking garage and the addition of a rooftop level to the parkade. See Johannesburg Park Station Complex And Joubert Park Precinct: A Study In The Richness Of Historic Layered Development. Noord Street is well known for its harsh environment. In 2006, it was in the news as a girl, Ngcukana, was stripped at the rank for wearing a miniskirt in February 2006. No one was arrested for the incident and sparked an outcry from the public about the unsafety, harassment and the harsh conditions for women in Johannesburg. The mini-bus taxi industry provides the bulk of transportation and over the years it has become an intensely volatile and often violently competitive business that has resisted public regulations (Gotz and Simone, 2003, 128).

**Top** // Union Grounds in 1960s from the air with JAG at the bottom. / Source: JAG Archives

**Right** // Inside the Noord Street Taxi Rank. / Source: Unknown Author. [Online] Available at: [www.timeslive.co.za](http://www.timeslive.co.za)







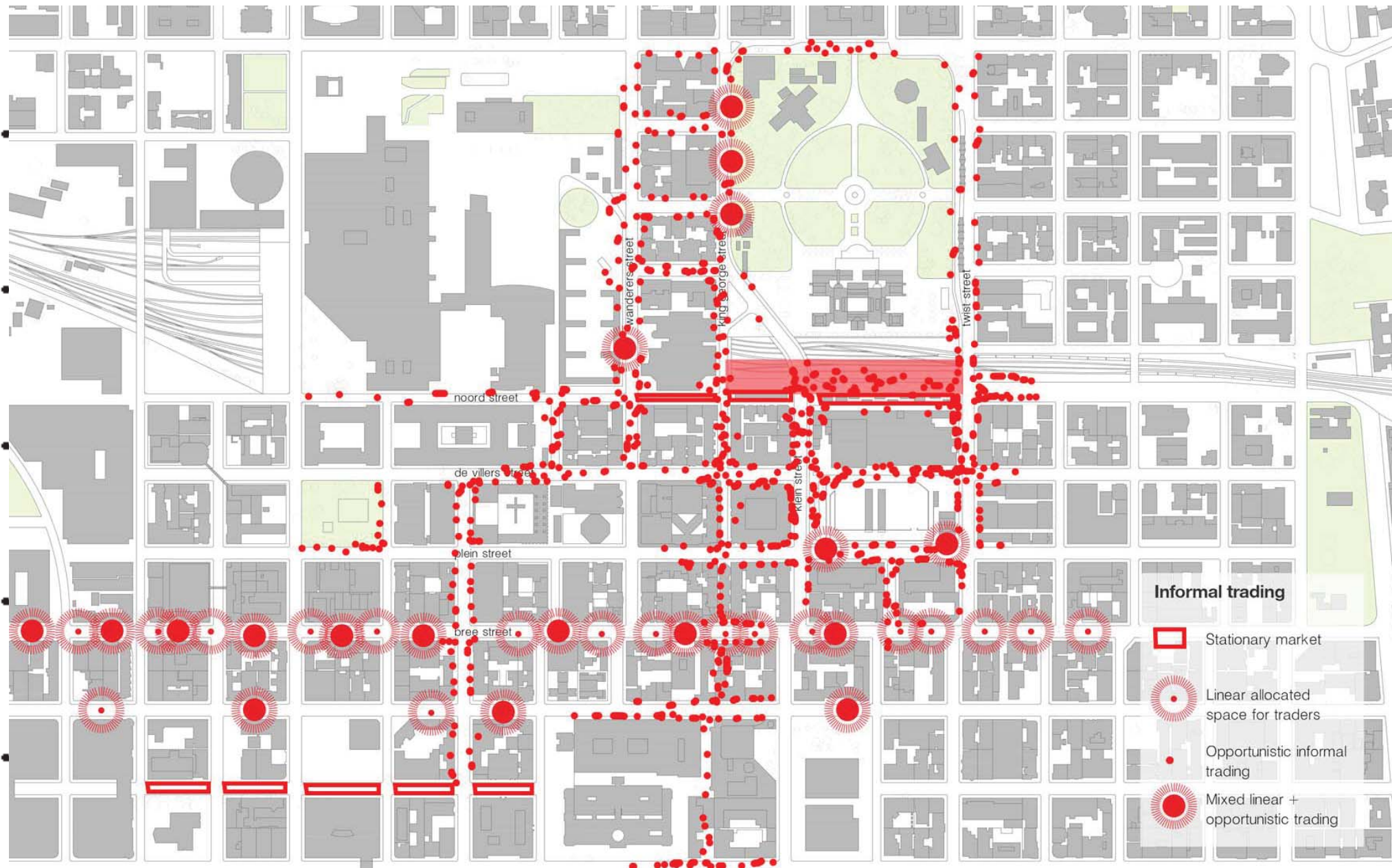
## INFORMAL TRADING

Informal trade was mapped and it is visible that opportunistic trading happens in close proximity to space that is allocated for trading such as covered linear markets. The different gradients of informal trading are usually intertwined. Trading takes place on the routes between transport nodes such as BRT stations, the Jack Mincer Taxi Rank, Wanderers Taxi Rank and Park Station. Pedestrianized routes such as King George Street leading up to Carlton Centre on Commissioner Street are also trading hotspots.

**Top:** Informal trader on Jeppe Street. / Source: Mphake, 2014.

**Middle:** View of Noord Street Linear Market from above. / Source: Plasko-cinska, 2014.

**Bottom:** Walking along the street requires maneuvering between traders. / Source: Vally, 2013.







## HAIR TRADE

Hair trading was mapped to indicate its various scales as it takes place within well established networks around the site. It varies from hairdressing schools that take place within buildings. Hair shops that sell hair products and real to synthetic hair. Hairdressing varies from barbers, hairstylists and dreadlock specialists on the sidewalk that only require a chair and their products with little to no infrastructure such as running water or storage. Hairdressing also takes place in salons in the retail street level or within multi-storey buildings.

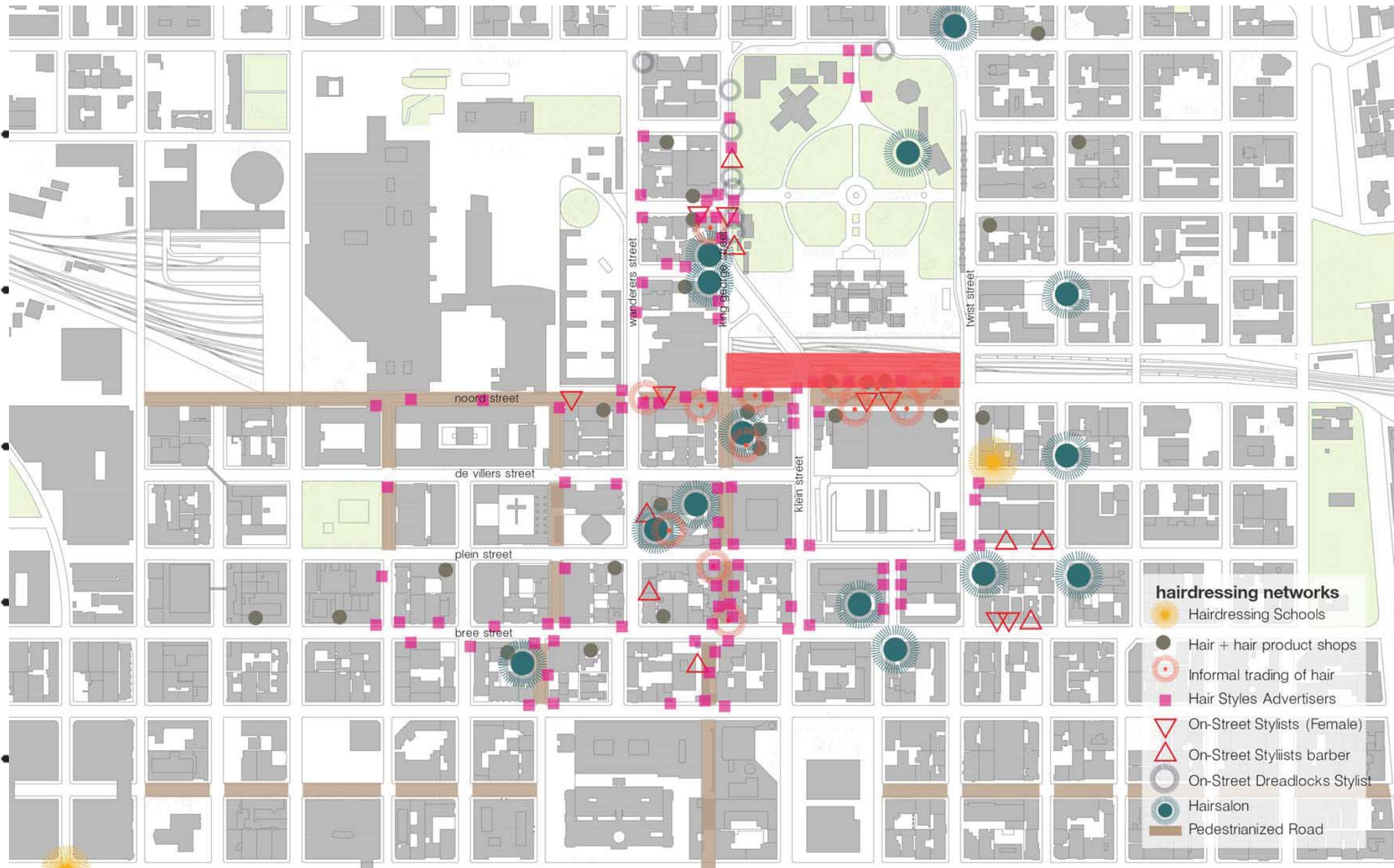
Another ubiquitous hairdressing element that is indicated on the map is hairdressing advertisers, that may or may not be hairdressers themselves. Advertisers display boards of images of famous celebrities such as Pop stars Rihanna, Mary J Blige, Nicki Minaj and model Tyra Banks as well as other images of hair styles drawing customers to surrounding salons. These images are arranged and purchased from people making these specifically for the hair industry in Johannesburg.

**Top:** Hairdressing in Johannesburg. / Source: Sibeko, S. 2014. [Online} Available at: <http://www.nydailynews.com/>

**Middle:** Hairdressing advertisers. / Source: Mphake, 2013.

**Bottom:** Barbering opposite Wanderers Taxi Rank. / Source: Plaskocinska, 2014.







## INSTITUTIONALIZED BUILDINGS

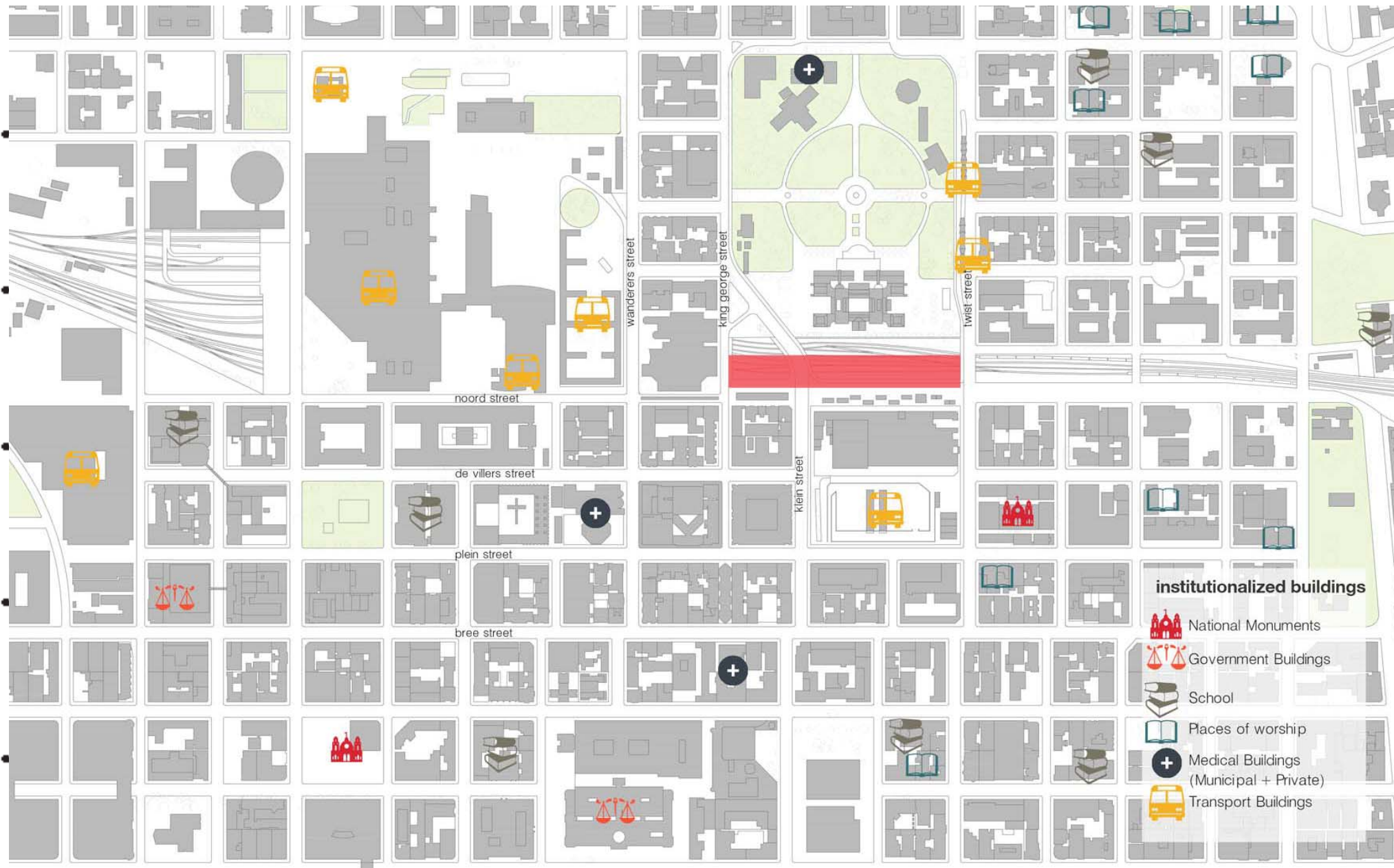
The site is surrounded by established transport nodes, mainly Park Station, MTN Taxi Rank, Wanderers Taxi Rank and the BRT Bus Route, making it accessible and subject to a lot of foot traffic. The site is walking distance between schools (ranging from primary school to tertiary colleges), places of worship and clinics, serving the high density residential fabric. The mapping indicates the site is surrounded by rich heritage and institutional landmarks which adds historical and cultural value.

**Top:** Green house Conservatory in Joubert Park. / Source: JAG Archives.

**Middle:** Drill Hall after renovation in 2004. Known for its association with the Treason Trial, in which 156 anti-apartheid activists (Nelson Mandela among them) were charged with high treason. / Source: Unknown Author. [Online] Available at: [www.gauteng.net](http://www.gauteng.net)

**Bottom:** Shell House, was the headquarters of the ANC after the organisation was unbanned. It was the scene of the infamous massacre of 19 Inkatha Freedom Party supporters in 1994.









## RESIDENTIAL DENSITY

The majority of the building stock surrounding the site is residential with the high density residential zone extending to the North-East towards Hillbrow, Doornfontein and Berea. To the North of the site, it is surrounded by high rise residential buildings averaging between 7 to 13 storeys on average, reaching 18 storeys in a few cases. To the West and South of the site, the low rise shopping centres are far lower in height.

Research has indicated that council owned land is spread out through the city indicating that the city could invest in these spaces in the future.

**Top:** View of building stock behind JAG with the Hillbrow Tower in the distance.

**Middle:** Shopping centre that has been decked over the railway lines to the west of the proposed Hair Museum.

**Bottom:** View of Noord Street Markets looking in the Easterly direction. High Rise residential buildings can be visible beyond. / Source: Plaskocinska, 2014.







## MOVEMENT NETWORKS

The site is adjacent to railway tracks that break the city apart. Access across the railways between the fragmented city takes place every second to third street. One of which is Klein Street separating Johannesburg Art Gallery and the site.

The two taxi ranks, Jack Mincer Taxi Rank (often referred to as MTN or as Noord Street Taxi Rank) connects the city to the East Rand and Wanderers taxi rank functions to serve taxi's doing long distance journeys. Some of which are Whiteriver, Fochville, Imzinkulu, Springs, Secunda, Limpopo, Rustenburg and Newcastle.

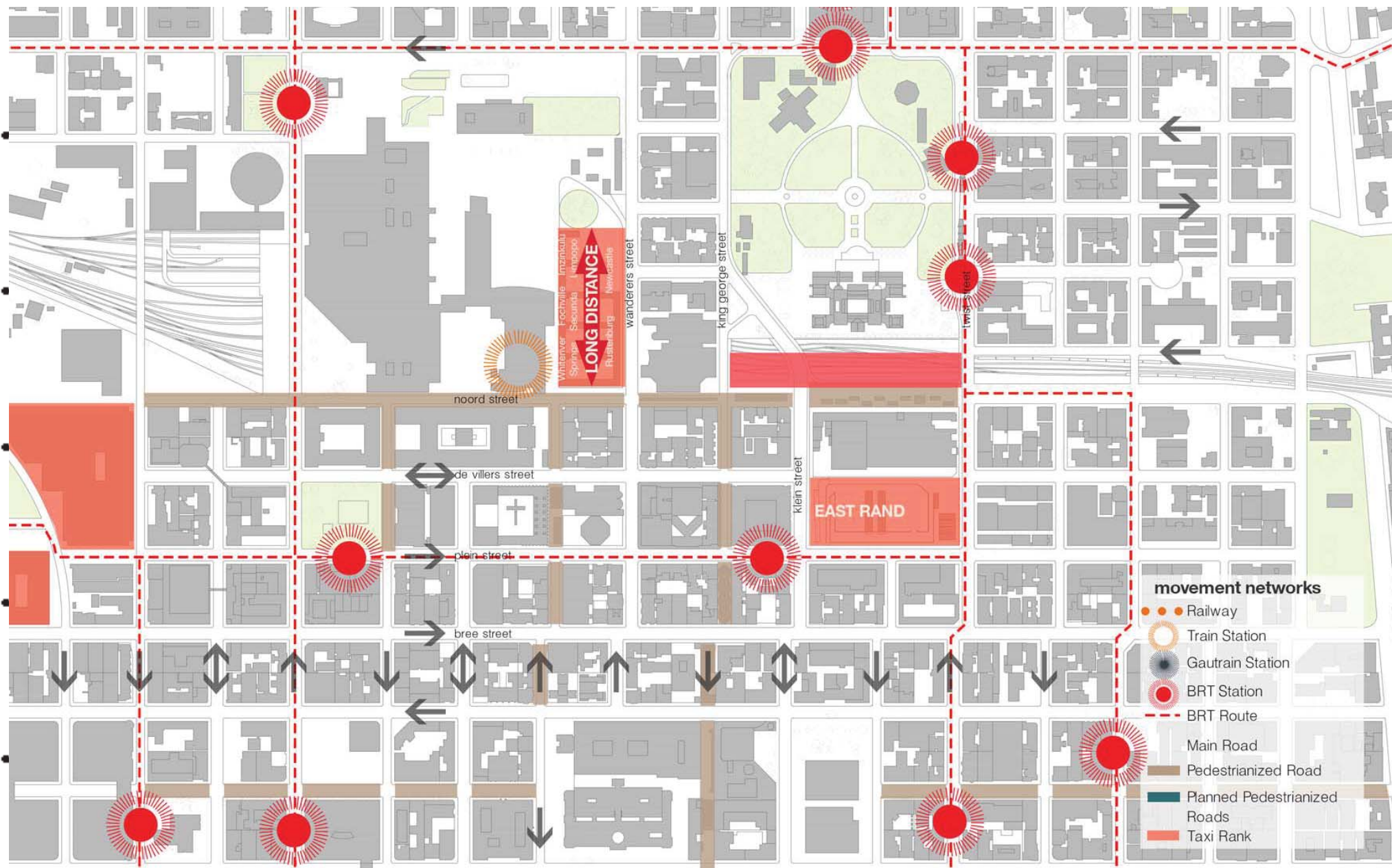
Semi-pedestrianized walkways that have been implemented in close proximity to the high-density routes that are taken between the different transportation nodes. These pathways are occupied with informal traders as the opportunistic trade works hand-in-hand with heavy foot traffic. More pedestrian-orientated walkways are planned for the city according to the Johannesburg Development Agency (JDA) and City of Johannesburg framework to allow easier and safer access to and from these transport nodes.

**Top:** Wanderers Taxi Rank. / Source: Plaskocinska, 2014.

**Middle:** Taxi's on a street in Johannesburg. / Source: Plaskocinska, 2014.

**Bottom:** BRT Station on Twist Street, Joubert Park is behind this station. / Source: Sutherland, Unknown date. *Johannesburg: A Phoenix Rising*. [Online] Available at: <http://www.realestatemagazine.co.za/blog/2014/07/17/development-tale-two-cities/>







## BAD BUILDINGS

'Bad Buildings' are defined as:

*Buildings which were once sound in physical structure, management, use and occupancy, but have become dysfunctional in one or more ways. They are buildings which fail to meet the requirements of municipal, provincial or national legislation and by-law in ways that threaten the health and safety of occupants, neighbouring buildings and the environment."* (Zack, T et al. 2009.)

Some bad buildings around the site were found to be occupied on the street level and empty through out the upper floors or used as storage. Other bad buildings were in bad shape with broken windows and appeared to not be maintained. Several buildings directly opposite Joubert Park have been gutted with no visible occupancy inside, such as Lorna Court.

**Top and middle:** The Lorna Court building opposite Joubert Park was built in the 1930s but has been condemned since a fire seven years ago. It's said that its owners had no insurance but are not willing to sell the site. / Source: Nicholson, G. 2012. In search of Joburg's condemned buildings. [Online] Available at: <http://www.dailymaverick.co.za>.

**Bottom:** A few buildings directly across from the site are occupied at street level but are boarded off and not occupied in upper levels of the buildings. / Source: Plaskocinska, 2014.





- bad buildings**
- Bad Building
  - Illegal Use
  - Denotes Clause 61  
(i.e. Owners to repair  
dilapidated facade of  
building)

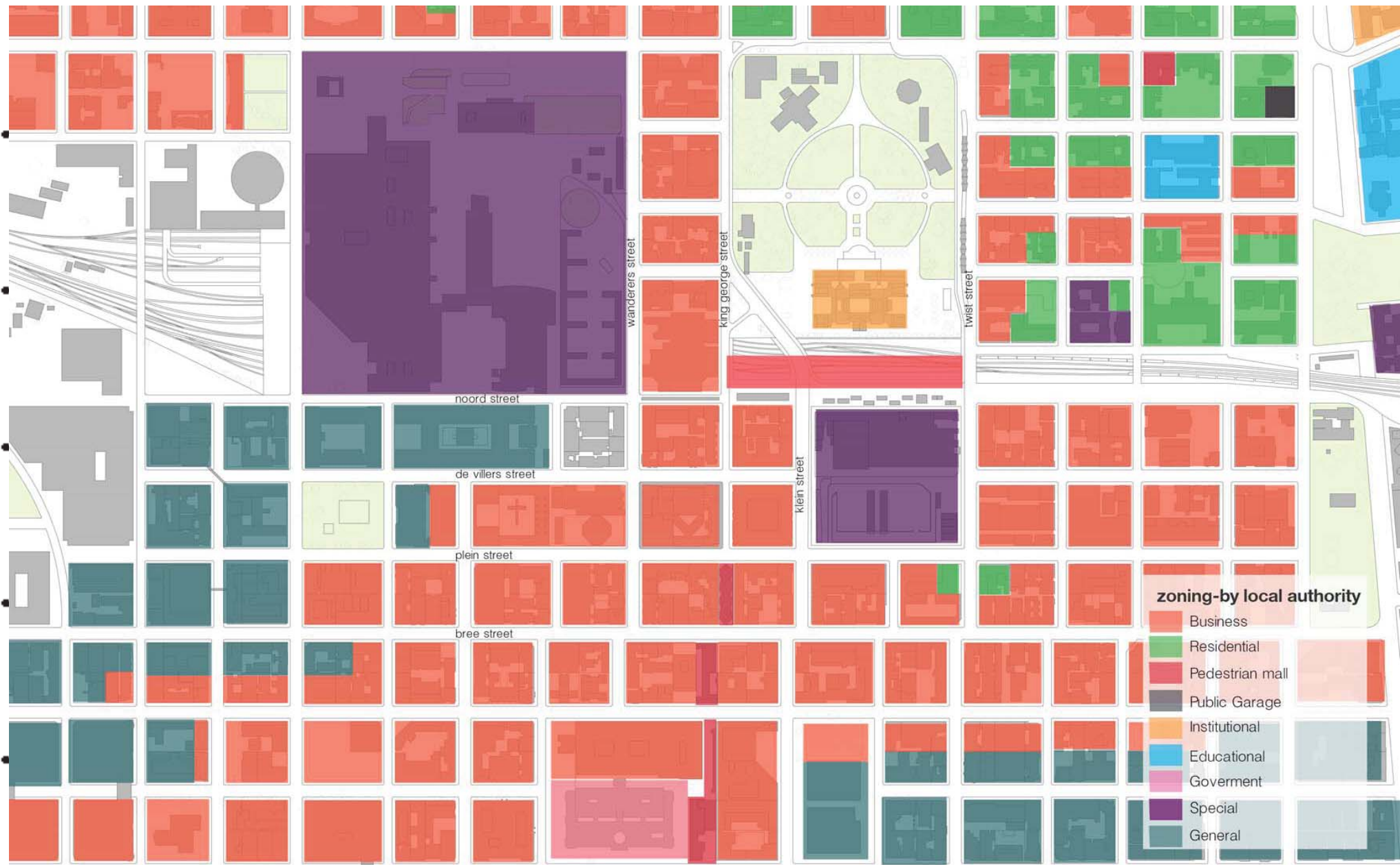
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## BUILDING ZONING

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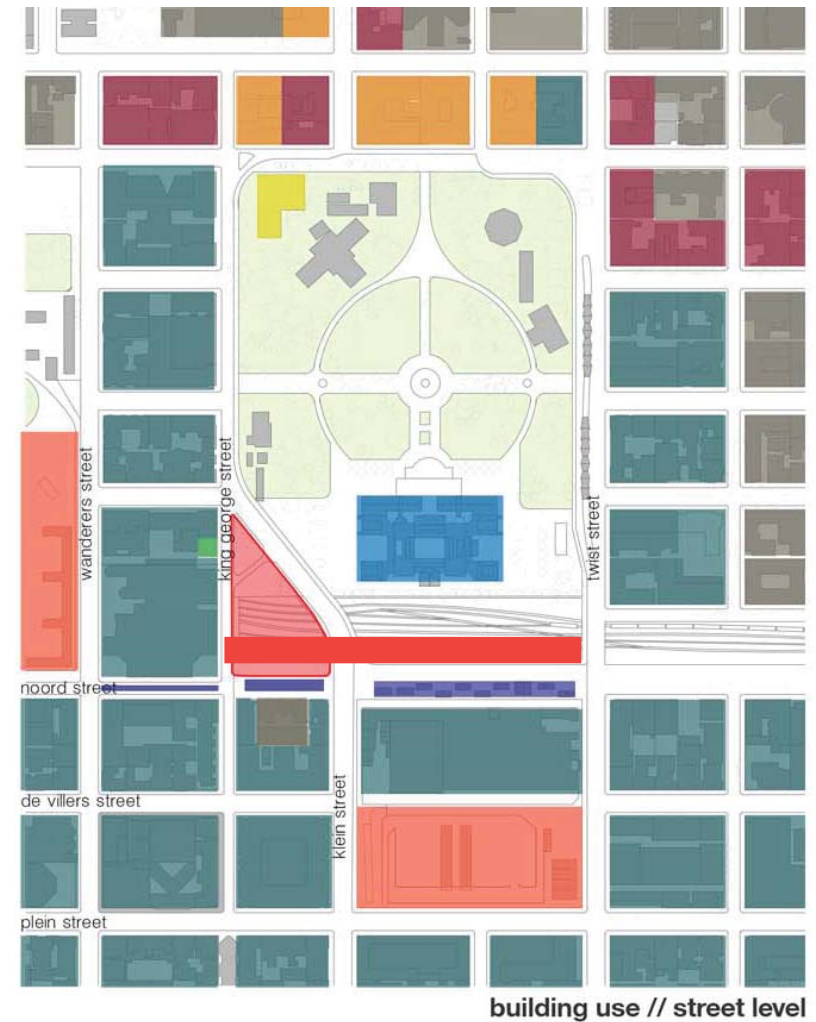
Building Zoning according to the local authority indicates that the buildings surrounding the site are zoned towards business and office use. However, the majority of the buildings cater to the population of inner Johannesburg. Joubert Park is said to be visited by 20,000 people per month as this is the only escape for the high rise and high density fabric of the city.

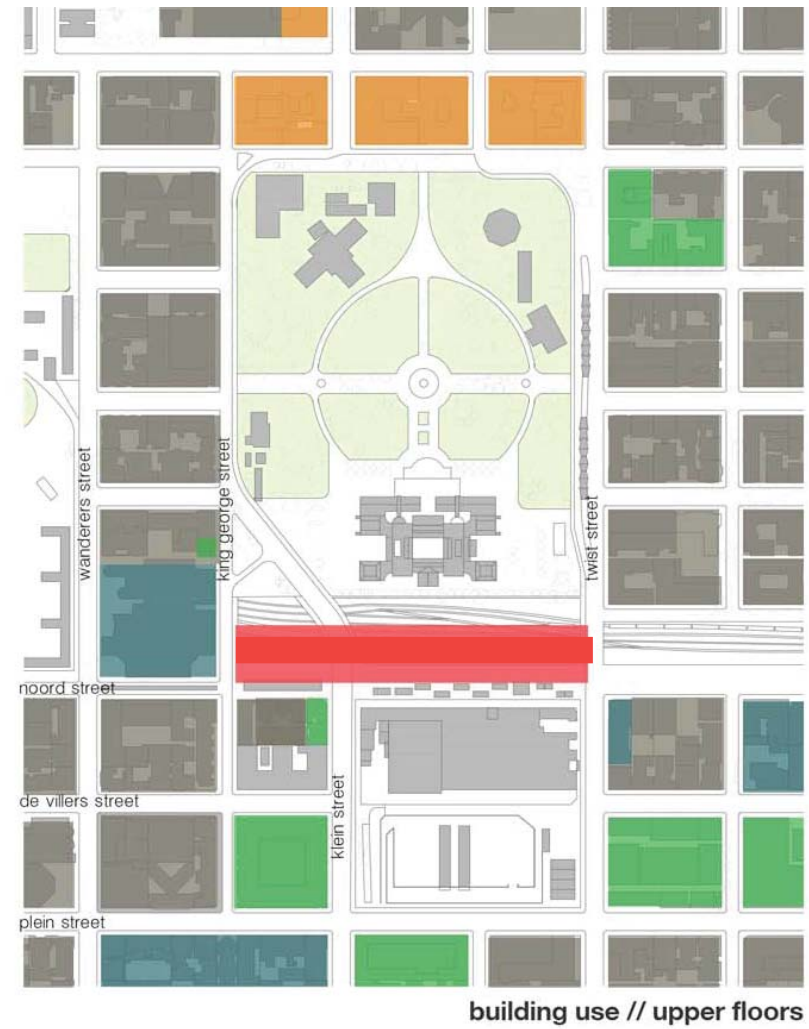
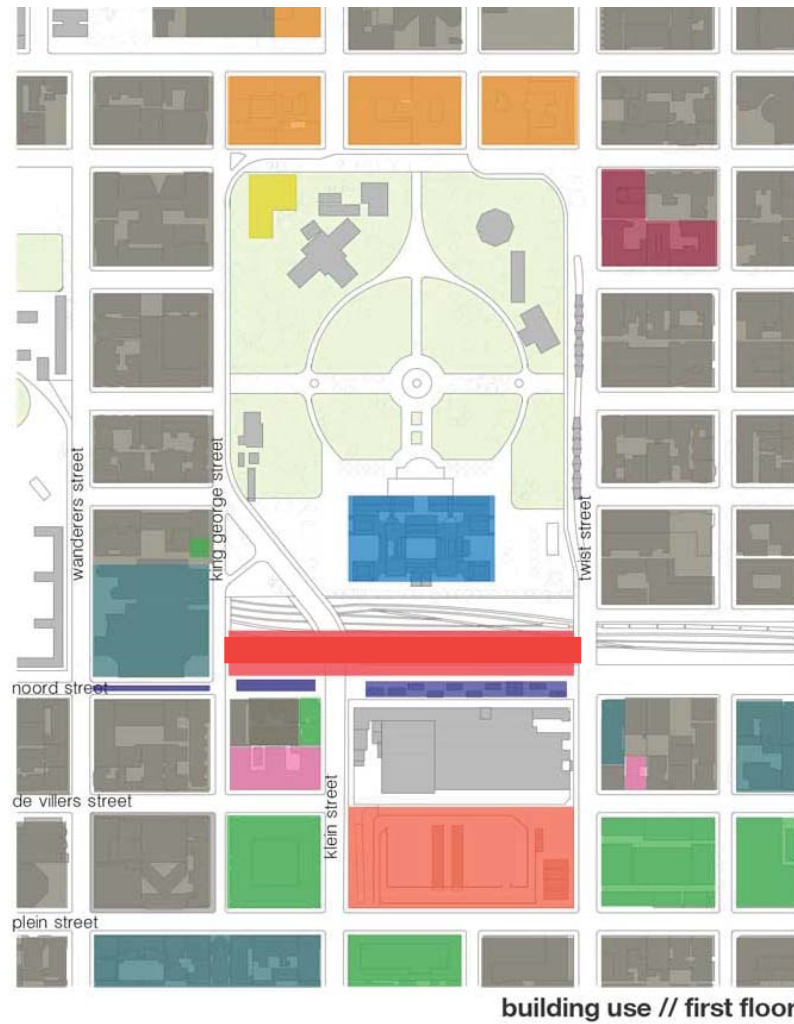




## BUILDING USE

Mapping of building uses had to be separated into three maps: Street Level, First Floor and Upper floors as buildings around the site were often found to be mix-use and work differently at these levels. The use at street level is very often retail or commercial serving the foot traffic of commuters traveling from transport node to parts of the city and to the residents of the area. The first floor of buildings commonly continued as retail or commercial and the upper floors as residential. Parking in many of the residential buildings takes place at street level. Some buildings were found to be operating at street level, however the upper floors were boarded up above to prevent the building from being occupied by vagrants.





- Retail Formal
- Residential
- Office
- Institutional
- Transportation Hub
- Parking
- Abandoned/ Empty
- Retail Informal
- Hotel
- Medical
- School
- Storage



**TRANSCEND**  
Going Beyond the range of limits set by traditional narratives of a museum.

The background is a complex collage. On the left, a construction site with scaffolding and a red building. On the right, a close-up of a person's face. In the center, a market stall with various goods. A large, semi-transparent circular graphic is overlaid on the entire scene.

# TRANSCEND



## TRANSCENDING THE MUSEUM

The narrative told within a museum is unfolded along an invisible strand of time. The traditional gallery looks at time in a different way to that of the modern gallery. The Johannesburg Art Gallery (JAG) and the Hair Museum will be analysed by the way in which they relate to the idea of traditional art museums and modern art museums by unpacking examples. Lina Bo Bardi's Museum of Art in Sao Paulo, Le Corbusier's Mudaneum and Frank Lloyd Wright's Guggenheim, broke away from the classical notion of time within a gallery space. This essay will argue that the Hair Museum will provide and consequently mediate a contemporary response to that of a neoclassical Johannesburg Art Gallery, by challenging the compartmentalised space of the 19<sup>th</sup> century or the Modernists white cube by choosing and articulating a subject matter such as hair to engage with the public realm. The art that is displayed convenes layers of time which are superimposed and through them, perspectives are projected with which to recover and correct the past (O'Doherty, 1986: 13). The Hair Museum will be proposed as a mediator in the form of a heritage recorder that will stitch JAG to its current context.

**VIEW UNDER THE MASP:** public plaza occupied by people / Source: Unknown Author. Unknown year. Jealousy: Modern Architecture and Flight [Online] Available at: <http://cabinetmagazine.org/>

'Linear time is a western invention, time is not linear. It is a marvellous tangle, where at any moment, points can be selected and solutions invented, without beginning or end.'

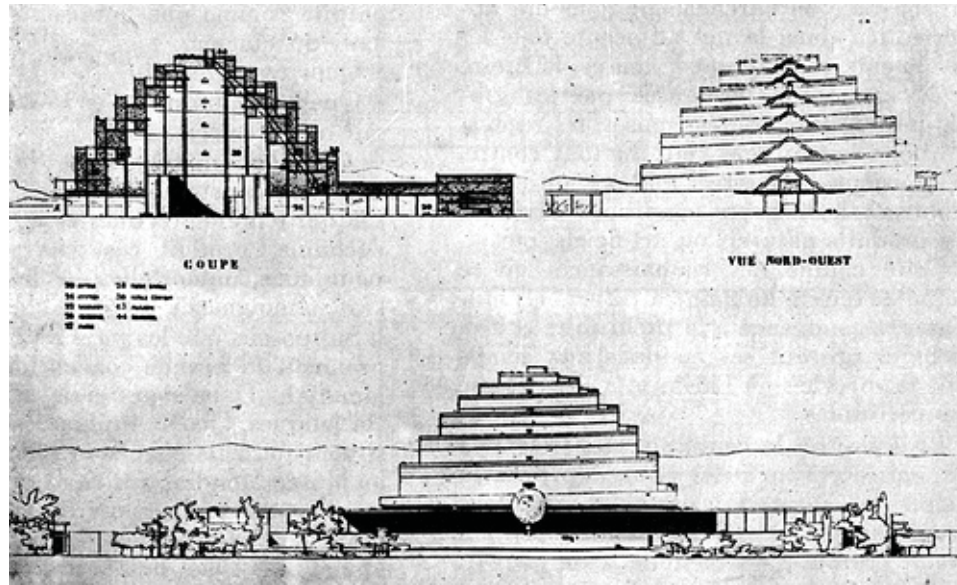
Lina Bo Bardi

### TIME

Traditionally, the outside world is usually shut out from the pristine gallery space: the windows are sealed off, walls and ceiling are painted white and the floors are polished to a clinical and clean finish which is meant to render the art 'free'. The white





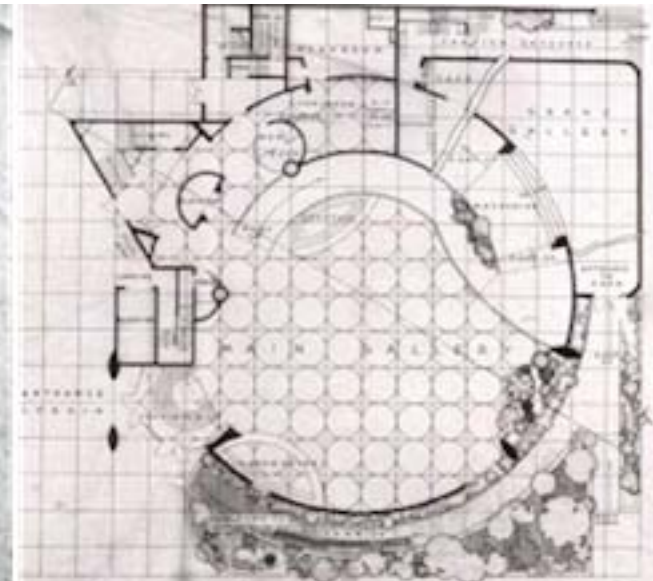
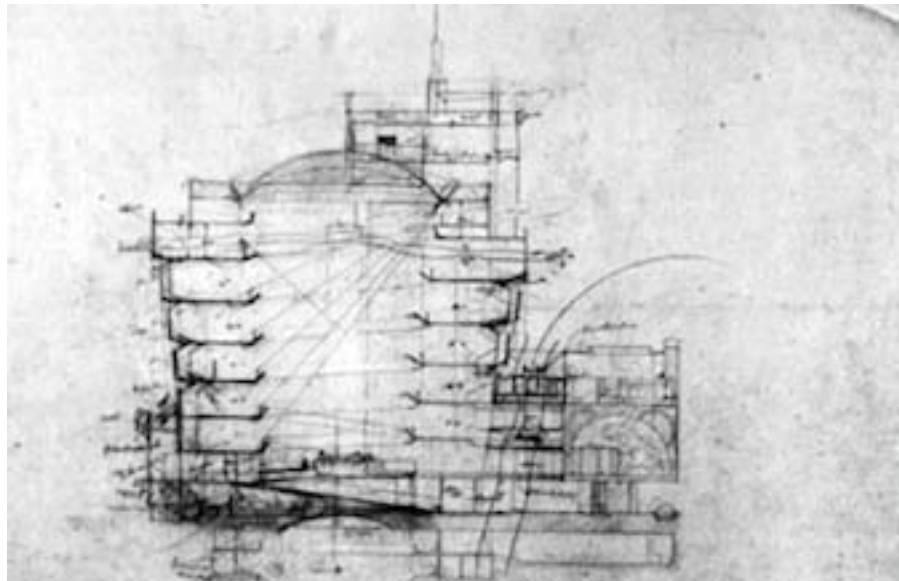


**Left: LE CORBUSIER'S ELEVATIONS AND SECTION OF MANDANEUM /**

Source: <https://www.flickr.com/photos/31177644@N04/2919380315/in/photostream/>

**Below: FRANK LLOYD WRIGHT'S SKETCHES OF THE GUGGENHEIM MUSEUM IN NEW YORK. /**

Source: <http://htmlgiant.com/wp-content/uploads/2012/09/>



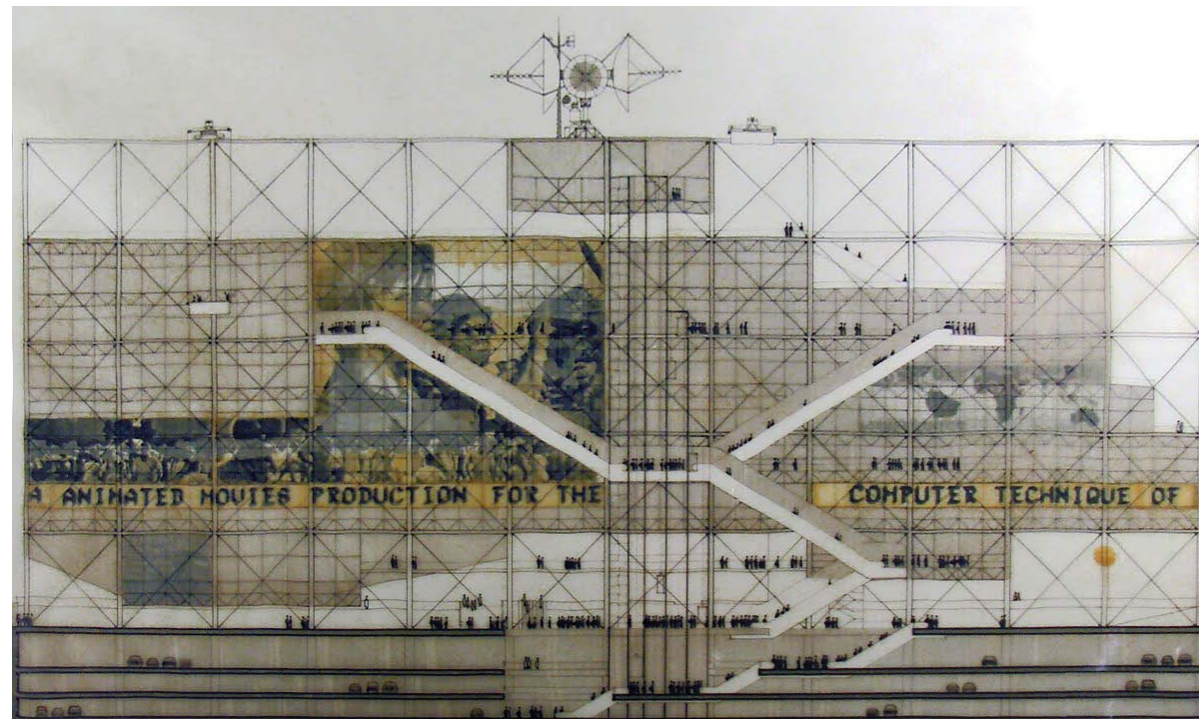
cube refers to the idea that the gallery space isolates and encloses the visitor in a different mode of time to the one outside. The objects displayed may appear out of time or beyond time, thus each object is placed within a time frame and related to current time by the viewer. The gallery confines and seals the objects within the white box, blocking the time-frame outside of it, creating a capsule. The space surrounding the object allow for the powerful ideas to become apparent and the message that was intended to be conveyed becomes the focus. Objects become art in a space where powerful ideas about the art focuses on them. The perceptual fields of forces that are within a space for a particular use, would disappear once outside of it. Much like the sanctity of a church or the formality of a courtroom, is separate from that of what is outside. This specially segregated space is a kind of non-space, ultra space, or ideal space where the surrounding matrix of space-time is symbolically annulled (D’Oherly, 1986:8).

The Museum of Art in Sao Paulo (MASP) by Lina Bo Bardi<sup>1</sup>, was conceptualized to be a great amusement park where multicoloured objects ‘live’ alongside other objects absent of any type of

<sup>1</sup> See page 82-83 for a precedent study of the MASP.

hierarchy. She and her husband Pietro Maria Bardi, the first director of MASP, had thought of it as an ‘anti-museum’. Their intention was to draw in young people just as much as cinemas or football matches do. “The museum’s aim is to create an atmosphere that puts the visitor into a frame of mind adapted to understanding works of art and, in that sense, there is no distinction between old and modern works. With the same aim in mind, the works of art are not placed in chronological

order but are displayed almost deliberately to produce a shock, which will arouse reactions of curiosity and investigation” (Bo Bardi, 1950:17). As time was a very important concept of Lina Bo Bardi’s work, she stated that “until a man enters the building, climbs steps, and takes possession of the space in a human adventure which develops over time, architecture does not exist; it is a non-humanised diagram” (1958).



Centre Georges Pompidou competition entry 1971 by Renzo Piano and Richard Rogers / Source: NJIT



While the MASP broke away from the classical linear movement in one direction to a more flexible and fluid relationship with space and time, human presence gave life to the artwork as the body of the visitor could choose which artwork they will meander to; Le Corbusier's Mudaneum and Frank Lloyd Wright's Guggenheim are built into spiral-like structures which interpret the dominant model of sequential and continuous movement where the visitor advances through time (de Oliveira, 2006: 280-282).

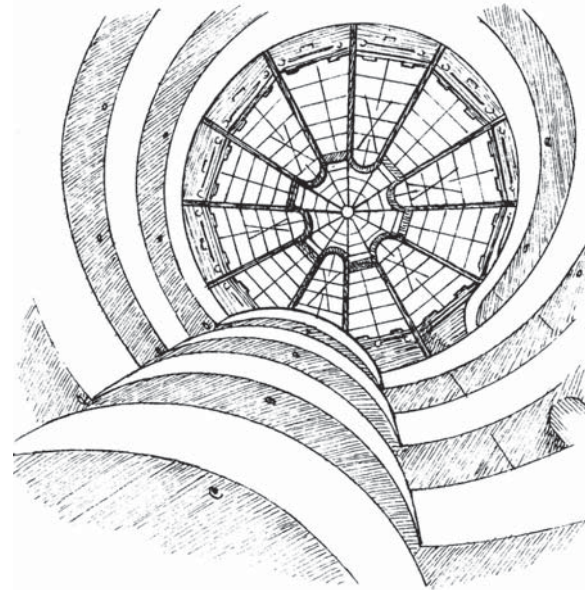
"The outside world must not come in, so windows are usually sealed off. Walls are painted white. The ceiling becomes the source of light . . . . The art is free, as the saying used to go, 'to take on its own life.'"

(O'Doherty, 1986: 7)

## NARRATIVE

The Museum is the apotheosis of the articulation of objects when placed for observation and contemplation, that meaning is specific when they are placed deliberately in relation to each other. These objects thus gain a narrative in terms of its staged presence. When a sculpture is

placed on a pedestal and illuminated by light, a statement is being made that it is of importance and of value. Brian O'Doherty writes in his paper titled 'Inside the White Cube' (1986:17), that "it has become a special genius to investigate things in relation to their context". This highlights the idea that by placing object A next to object B, there is significance between the two objects concomitantly. If one of the objects were to be placed on its own, the narrative and the meaning



**FRANK LLOYD WRIGHT'S GUGGENHEIM MUSEUM IN NEW YORK /**

Source: [http://blogs.artinfo.com/object-lessons/files/2012/04/HowToReadNewYork\\_pg197\\_GuggenheimSkylight.jpg](http://blogs.artinfo.com/object-lessons/files/2012/04/HowToReadNewYork_pg197_GuggenheimSkylight.jpg)

may be consequently lost.

Artist Marcel Duchamp pointed out that, art is responsible for environmental relationships. The proposed Hair Museum as a mediator is not so much about saving a contested and feared city- as it is about embracing the new spirit of the city and encouraging the potential it holds. In the case of Johannesburg, unlike cities around the world that experienced inner city decline, its city centre was never entirely abandoned. Johannesburg experienced rapid social change. Twenty years after the onset of visible inner city decline, Johannesburg is in a state of reparation with a new generation of inner city investors, tenants and residents emerging. Traditionally, museums<sup>2</sup> are places for looking backwards to the past, of which JAG fulfills this role, not only through its vast collection of art works and artefacts that represent European schools of art, but also through its neoclassical architecture which speaks of the imperialist past in Johannesburg.

The proposed Hair Museum is a mediator that will assist JAG in repositioning itself in the purpose of museums by re-ordering and presenting the past

<sup>2</sup> Even though the Johannesburg Art Gallery is not referred to as a museum, its vast collection of historical art work and artifacts, renders it a place of preserving the history of art and of human activity, much like a museum does.



to the present and future generations, by engaging directly with the context. A contemporary art gallery has many parallel lines of time and not just one grand line of narration, such as those in traditional museums. The Hair Museum is responding to JAG's narrative and offering the visitor the experience of being immersed within a bundle of time, arranging their path along different narratives and stories that are told through the celebration of an African art form.

Julian Carman, author of 'Uplifting The Colonial Philistine: Florence Phillips And The Making Of The Johannesburg Art Gallery' writes that the key to JAG's survival is that it inspires public ownership. The Hair Museum's intention is to begin a discourse with the local community that may not easily relate to JAG. The cultural ownership will add value to the social cohesion and exercise democracy in a developing city such as Johannesburg. By responding to JAG through its neoclassical symmetry, the Hair Museum responds to it architecturally, but by denying the neoclassical hierarchy that Lutyens' had planned where the body of the visitor is required to ascend stairs in order to arrive at the entry; the Hair Museum responds to the city by spilling out on to the sidewalks among the feet of the people portraying an integration with the people. By allowing the heavy foot-traffic to traverse

through its street level movement corridor begins to address its surrounding area and therefore, bridging the gap between JAG and its context metaphorically. An architectural gesture along the movement corridor has been integrated with the current functioning of the site, where edges are provided through the use of steel lattice columns to attract traders and hairstylists to set up their services and goods along the length of the building linking into the current Linear Markets along Noord Street. By decking the railway, as planned in urban frameworks since 1910, the disjointed area surrounding JAG will be bridged to allow ease of movement and create a public space between JAG and the new Hair Museum. The façade of the Hair Museum reflects its contents outwards

through the use of semi-transparent walls.

**"Let us consider two important factors, the two poles of the creation of art: the artist on the one hand, and on the other the spectator who later becomes the posterity."**

(Marcel Duchamp 1959:77-78)

Frank Lloyd Wright's Guggenheim museum has one line of movement and one strand of time along its spiraling plan, of which the viewer's perception of the works on display changes. He challenged the compartmentalised space of the 19<sup>th</sup> century or the Modernists white cube, Wright structured space so that the void became the prominent feature inside an inverted ziggurat (a stepped or winding pyramidal temple of Babylonian origin). He did not accept the conventional approach to museum design, which leads visitors through a series of interconnected rooms forcing them to retrace their steps when exiting. Instead, Wright whisked people to the top of the building via elevator, and led them downward at a leisurely pace on the gentle slope of a continuous ramp (Druitt: 2014). A Museum that emerged to challenge the idea of a container that is liberated from its contents, is Centre Pompidou by Renzo Piano and Richard Rogers<sup>3</sup> in Paris. The building is described as 'a kind of kinetic, dynamic machine' (Marotta, 2013:80). The external moveable skeletal structure created a 'container of art' that is separate from its architecture. Piano and Rogers designed a flexible structure, in which all interior spaces could be rearranged at will and exterior elements could be clipped on and off over the life span of the

<sup>3</sup> Refer to page 84-85 for a precedent study of the Centre Pompidou.

building. James Stirling's Neue Staatsgalerie in Stuttgart is a good example of the principle of museum-as-urban-system (Marotta, 2013:80). Another Container-type architecture, however through its courtyard, directs circulation through a multi-layered scheme, between inside and outside, between history and the city.

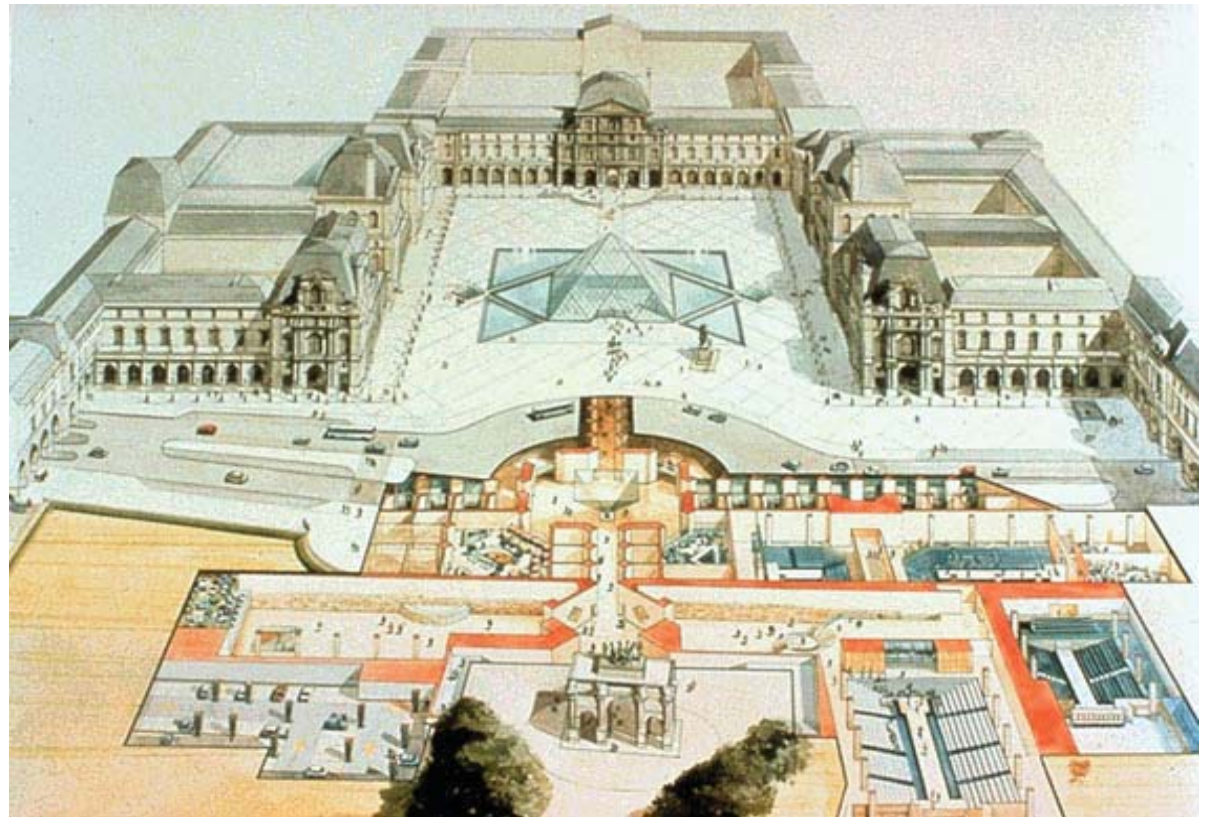
Museums act as cultural recorders and they are the conveyors of the narratives that have been stowed over time. Their responsibility is not only to collect but to represent these narratives usually for the betterment of society. With the French Revolution in 1789, the social outlook began to change and a demand to open museums to the public emerged. The 'beautiful' was believed, should be available to everyone as it supported the notion of 'the good'. The French revolution revived the Greek ideal of *kalokagathia*, defined as 'nobility and goodness', refers to the perfection of the body and city based on balance, justice and proportion. When discussing aesthetics, *kalokathia* is the balance between being beautiful but also serving a civic duty and striving for balance in the world. They believed that through the institution of the museum a model of virtue would be capable of building a new society. The halls of the Louvre were opened on the 18 November 1793 and it was the first public museum conveying a sense of national belonging and pride. (Marotta,

2013: 76-79)

### TRANSCENDING THE JOHANNESBURG ART GALLERY

The Johannesburg Art Gallery was established in 1910 in an attempt to create the idea that Johannesburg is more than a mining town for 'the

money-hungry philistines', therefore portraying a cultural infrastructure that would encourage suitable family settlers from England (Carman, 2003: 231). Julian Carman, in her essay titled 'Johannesburg Art Gallery and the Urban Future' (2003:231), writes that the city of Johannesburg and its art gallery have always had a love-hate



Drawing of the 1981 Grane Louvre project. / Source: Unknown Author. 1981. [Online] Available at: <http://thedailymuscarelle.blogs.wm.edu/files/2012/03/Louvre-History.png>



relationship and that the history of the gallery has always been in some way one of contestation in terms of its interaction with its local environment. Today, the gallery can not be observed without separating it from its context, both physically and socially, as it is believed that it is this context that has had an impact on the gallery's lack of success. Carman notes that the disadvantage lies in the gallery's location at the southern end of Joubert Park, on the edge of a railway that cuts through the city West-East. As originally planned by the gallery's architect, Edwin Lutyens, the railway was meant to be covered over and its entry designed to face the southerly direction to which the park would extend. In 1986, an extension was completed by Meyer Pienaar Architects to turn the entry around and introduce a north entry. However, the fence that has been erected due to thefts and other circumstances separated the Gallery and its surrounding context, making the North entry unclear resulting in many visitors very often reverting to the original south entry. Carman goes on to explain that JAG has always been 'on the margins both physically and metaphorically' (2003 : 233), always absent in playing an active role in the life of the city, largely because it has always been a victim of circumstances and negative perceptions.

Joubert Park, within which JAG is located, has

changed dramatically since the park's elite purpose of serving the middle to upper class citizens of Johannesburg. It now serves as an influx of low-income flat-dwellers, street vendors and mini bus taxis and has acquired a reputation for being a hotspot of crime (2003:233). 'JAG is again in crisis', writes Carman (2003:233) even though this may be familiar condition of the institution, it is however worthy to note over 100 years on since its conception JAG is still suffering from negative perceptions and unfavourable circumstances. Two thirds of visitors had dropped by the early 90's (2003:233) and through fieldwork research, it is evident that the people working, traversing and living in close proximity to JAG, are not aware that it is a public institution open to anyone to view art. Many commuters, informal traders and shop owners that have been interviewed for the purpose of this thesis were under the impression that it was a police station due to the number of police cars parking inside the JAG premises on a daily basis<sup>4</sup>. These findings indicate that the current perception of JAG to the local community is skewed to that of a public museum as a 'cultural recorder of time for the betterment of society', much like the intention of the opening of the

<sup>4</sup> Police presence is common in the area due to the high crime rate as well as frequent informal trading inspection on Noord Street Linear markets and surrounding markets.

Louvre in Paris to the public.

Hugh Lane, the first curator who had chosen the collection for JAG had never visited South Africa before purchasing the collection and had not been familiar with local art-making, nor did he see the necessity to include any work relevant to a Museum in an African city (Carman, 2003: 239). Because JAG was built with randlord money and represents what the randlords wanted by asserting the superiority of one culture, an intervention of mediation is proposed that celebrates something that the city can relate to. The mediator is a proposed Hair Museum that will tie JAG closer to its currently disjointed surroundings and community.

**"We need to fully acknowledge the power of culture, as we shape a new global agenda to follow 2015. No society can flourish without culture and there can be no sustainable development without it" (UNESCO 2013)**

The eternity of period-art in JAG, must be contradicted with the balance of presentness and the relevance of current time within the Hair Museum. As gallery spaces are white, clean with soft shadows, the artworks project a sense of having been untouched by time and its vicissitudes. The context that may be viewed as

being responsible for having a negative impact must be invited in and the art can then be invited out. The gallery should be designed in a manner that does not eliminate the awareness of the outside world and protect the objects from the flow of time (1986:8). The Hair Museum will be opened up to the current context surrounding the gallery space and acknowledge it, unfolding the narratives within to its present time. Juxtaposing the art of JAG, that gives the impression that it have lost a sense of time, to that of the art of the everyday that surrounds the site, by allowing for an exchange as the art is directed out of the confines of the Hair Museum. The Hair Museum is to inspire public ownership and thus bring its people back into JAG, by taking advantage of their presence for the gallery to re-order memories that museums are known to preserve and present for future generations. The informal context and community would inspire the content and the idea that the gallery shapes the object would be reversed and the objects introduced into the gallery would define the gallery space. The boundary of the controlled white gallery space would be blurred and in some parts erased. Art is intimately framed by the space and 'we have come to a point where we see the space before we see the art' (O'Doherty 1986:13). The life of the art had to be intertwined with that of the subject that the art

is inspired by. The white space that becomes the art would be inverted and projected inside-out. The artwork would be staged so that the subject becomes the object and the object becomes the subject. The art that is 'free to take it's own life' within the confines of white walls will now take it's life by relating to its context.

The context in which JAG stands has changed drastically since it was built, the neoclassical building stands in isolation fenced off from its surroundings. When entering the Johannesburg Art Gallery, the white walls and ceilings and polished wooden floors are a representation of the separation between the outside and the inside. The reality of what is taking place outside of JAG's steel fence, is left outside upon entering the neoclassical architecture conceptualised to impress the city's residents. Currently, JAG stands still in a neoclassical time bubble unable to engage with its immediate context such as the informal markets and Joubert Park. It is a play on the mind as there is a shift when traversing through the immediate context that represents the impact of time and is a contrast with the stillness of time inside JAG. By generating a reflection of the city in a museum, the community can now be linked and play a larger role in the city. The Hair Museum and its supporting programme will thus aim to

mediate and aid JAG in attracting the changing community, by reconsidering the way that people engage with art and the way art can engage with the city.





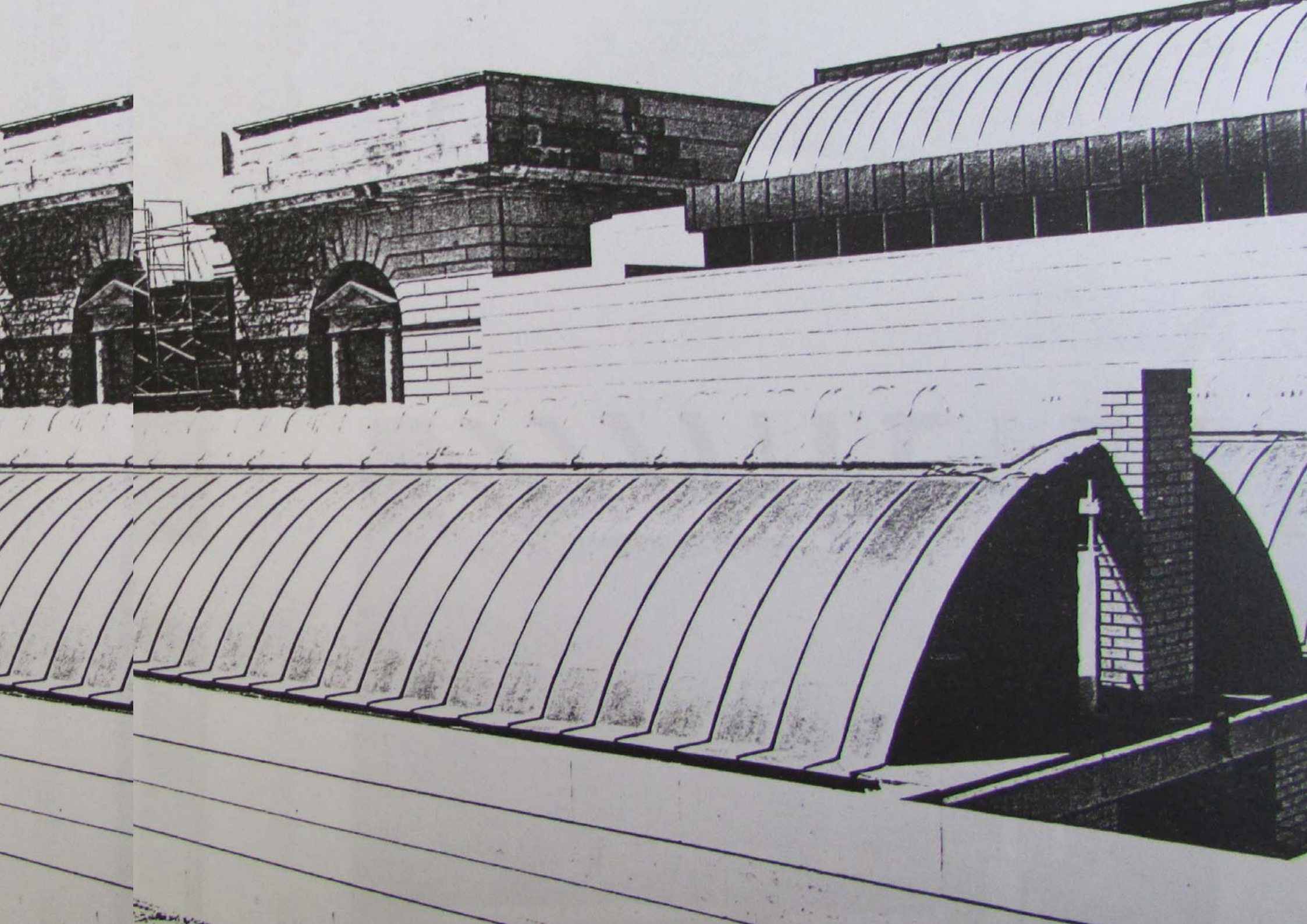
### **JAGs 1986 EXTENSION**

Today the copper vault roofs are a cause of flooding within the gallery spaces rendering them unfit for exhibitions. This North extension aimed at connecting the park to the building with a new North entry and by using the patina of the copper to blend into the greenery of the park over time. However, due to a fence erected around the building, the gallery stands isolated from the densely populated park. / Source: circa 1986, JAG Archives.

**Previous Page:** Photograph of North facade of JAG. / Source: JAG Archives.





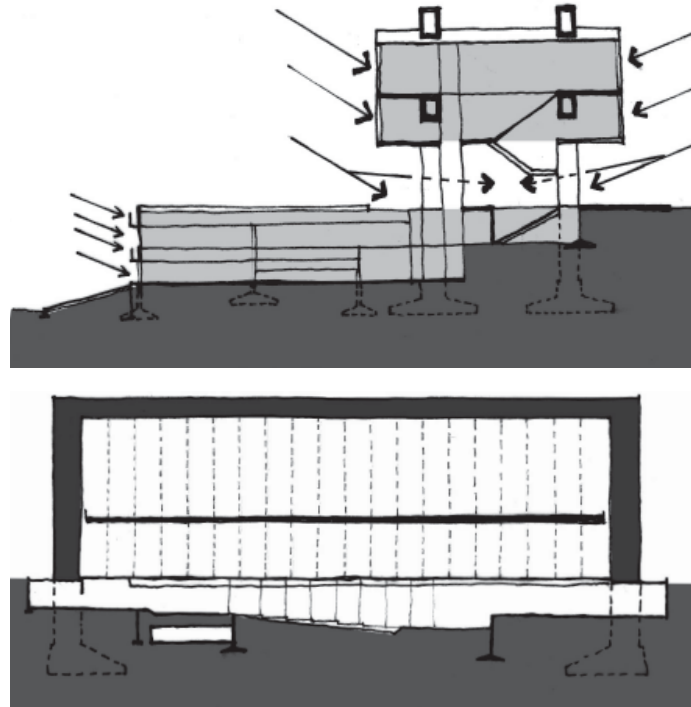


## PRECEDENT // THE MUSEUM OF ART SAO PAULO

PROJECT: Museum of Art Sao Paulo (MASP)  
 LOCATION: Sao Paulo, Brazil  
 BUILDING TYPE: Museum of art  
 ARCHITECTS: Lina Bo Bardi  
 CATEGORY: Urban renewal and public space  
 YEAR: 1957  
 AREA: Span of 74m free standing public space

The building is in a prominent location where two important roads intersect: the Avenida Paulista on the surface and the Avenida 9 de Julho in a tunnel below. On one side there is a big public garden, the Trianon Park and, on the other, the Anhangabau Valley. A condition was set such that if the land was to ever be used, no building could be constructed which interrupted the view over the city from the park. The building is organized in two parts: one completely raised up; the other half buried and surrounded by gardens and plants. The museum spans 74m longitudinally and hovers over a space that was intended to serve the public.

The building gives back the same amount of space that it borrows back to the city and it's people. The museum also takes on a radical notions that it exhibits culture as well as art. It succeeds in faithfully delivering the vision of Lina Bo Bardi by serving both as a museum and as an informal gathering place for the residents of São Paulo. In this sense, the MASP is a testament to the power of architects to promote egalitarian values and social responsibility through design. The building exemplifies the best of the brutalist effort to improve the urban condition through architecture and serves as an elegant critical essay on the political dimensions of art (Langdon, 2014: ArchDaily).



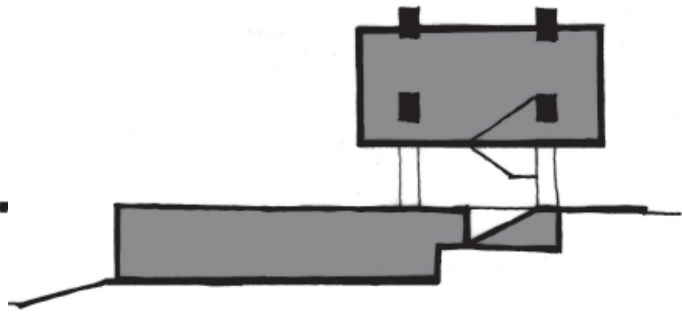
### / NATURAL LIGHT

The museum is essentially a raised box lit by natural light. The public plaza shades visitors and gives the sense that a cloud has passed in front of the hot Brazilian sun and allows for moment of coolness. The interior of the gallery space is lit by natural light through the four glass facades.

### / STRUCTURE

The building is supported and suspended by two pre-stressed concrete beams resting on two piers. The second floor is suspended by means of tensile cables. Due to this structure, the interior of the gallery is free of support and hierarchy of space. Bo Bardi translated her political views in to the idea that the gallery spaces and works of art are not determined and defined by hierarchal spaces. The pieces, which were strikingly mounted on glass panels grounded in heavy concrete blocks, appeared to float in the air, intensifying the liberated chaos of the exhibit as mimic the floating form of the building. By this system of exhibiting, Lina Bo Bardi endeavored for the visitor to reexamine preconceived notions of art (Langdon, 2014: ArchDaily).

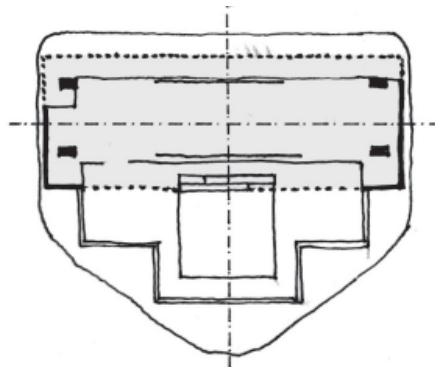




/ MASSING

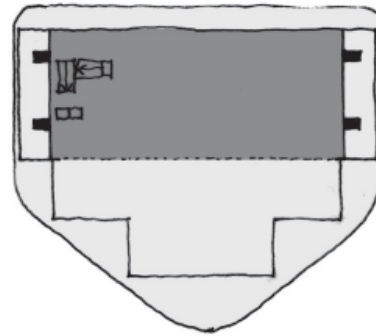
## ADDITIVE - SUBTRACTIVE \

Bo Bardi prompted a powerful dialogue between lightness through the play of mass. The building essentially making part of three masses; the two positive forms sandwiching the middle negative form; the floating suspended Museum and the submerged part of the building respectively, being separated by the negative massing of the void. The additive and subtractive is defined by 4 pillars that hold the structure in place.



/ SYMMETRY - BALANCE

Strong linear rectangular shapes are repeated throughout the plan through to the section. The central axial heart of the entire museum lies in the gallery space and its public plaza below.



MASP's connection to the street level and social intentions is closely related to the Hair Museum's street level design. The Hair Museum is lifted seven metres above the street level in order to allow light into the public space as well as to create a visual link to JAG and not interrupt the view through the site. The public plaza is to allow participation of artists, street traders commuters along many other participants to activate the space and celebrate the activities of Johannesburg's streets and sidewalks. Structurally, the Hair Museum uses tension ties to suspend the top level off of the structure to allow for an open exhibition space below.

Top: A view of MASP from eye level off the sidewalk opposite to the building. / Source: Pedro Kok. 2014. [Online} Available at: ArchDaily.com. Middle: Underneath the building standing in the plaza. / Source: Pedro Kok. 2014. [Online} Available at: ArchDaily.com

Bottom: The original exhibition style conceptualized by Lina Bo Bardi. The paintings were fitted on clear panes of glass fixed to a block of concrete. / Source: Unknown Author. Unknown year. 'This Exhibition Is an Accusation': The Grammar of Display According to Lina Bo Bardi [Online] Available at: [www.afterall.org](http://www.afterall.org)



## PRECEDENT // CENTRE POMPIDOU

PROJECT: Centre Georges Pompidou

LOCATION: Paris, France

BUILDING TYPE: Museum of art and research facility

ARCHITECTS: Renzo Piano and Richard Rogers

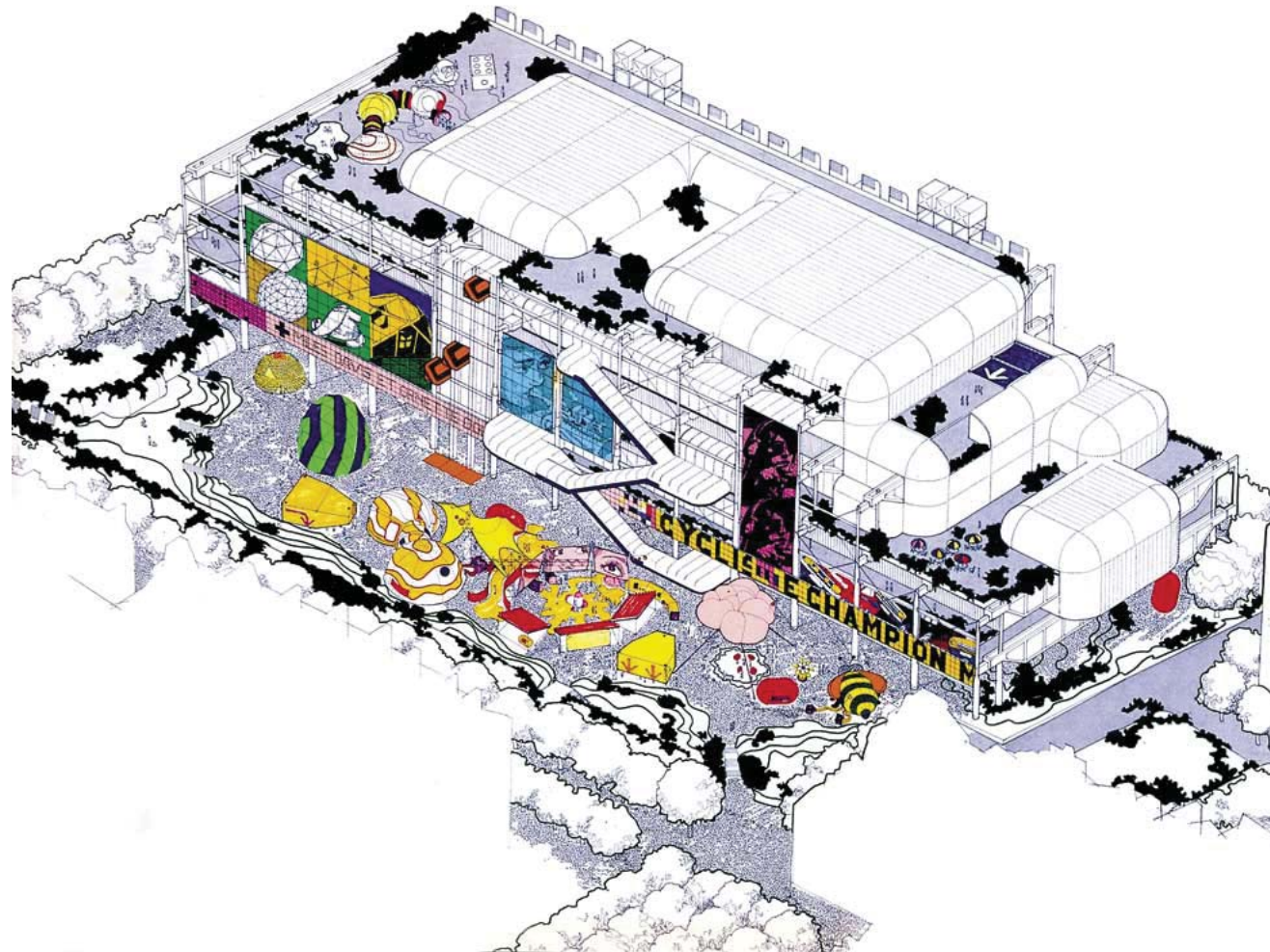
CATEGORY: Urban renewal and public space

YEAR: 1971-77

INTERNAL AREA: 100,000sqm

The Centre Pompidou brings together themes of skin and structure, technology and flexibility, movement and anti-monumentalism (Piano+Rogers). A Public building that houses the Public Information Library and the Musée National d'Art Moderne, and IRCAM a centre for music and acoustic research. Half of the total available site area was set aside for a public plaza. The building acts as a 'flexible container of art' with all the services colour coded and arranged outside the structure allowing for uninterrupted space inside the building. The free standing structural frame supports a series of uniform spaces inside that can be changed to future requirements.

The structure is a six-storey-high permanent steel grid where movable parts such as walls and floors can be inserted and re-positioned as necessary. The facade system is hinged on six taped cast steel rocker beams known as gerberettes. The glazed and metal cladding is hung from the floor above and kept structurally separate from the facade and therefore easily changed. The line of the cladding is kept back from the edge of the building allowing space for human interaction while lending the building



Centre Pompidou public plaza conceptual image. / Source: Piano + Rogers. 1970. [Online] Available at: [www.richardrogers.co.uk](http://www.richardrogers.co.uk)



an open and transparent appearance (Piano + Rogers).

The Pritzker jury said the Pompidou “revolutionized museums, transforming what had once been elite monuments into popular places of social and cultural exchange, woven into the heart of the city.” (Pogrebin:2007)

### CONCLUSION

The Hair Museum is very similar to the Centre Pompidou in that it is a part of a plan to revitalize an area of the city that has been in decline since the 1980's. Centre Pomipou was responsible for revitalizing Beaubourg by acting as a catalyst for urban regeneration. The building and the public plaza achieved an upliftment in the area as well as the neighbouring Marais district. Similarly, the public plaza is intended to be used for a wide variety of public uses such as markets, exhibitions, visual happenings, circuses, games, buskers and so on. It intends to high-light street culture and celebrate it as an art form of the everyday. The structure is similar in that it a steel grid in which the facade and floors are connected to depicting a lightness and flexibility.

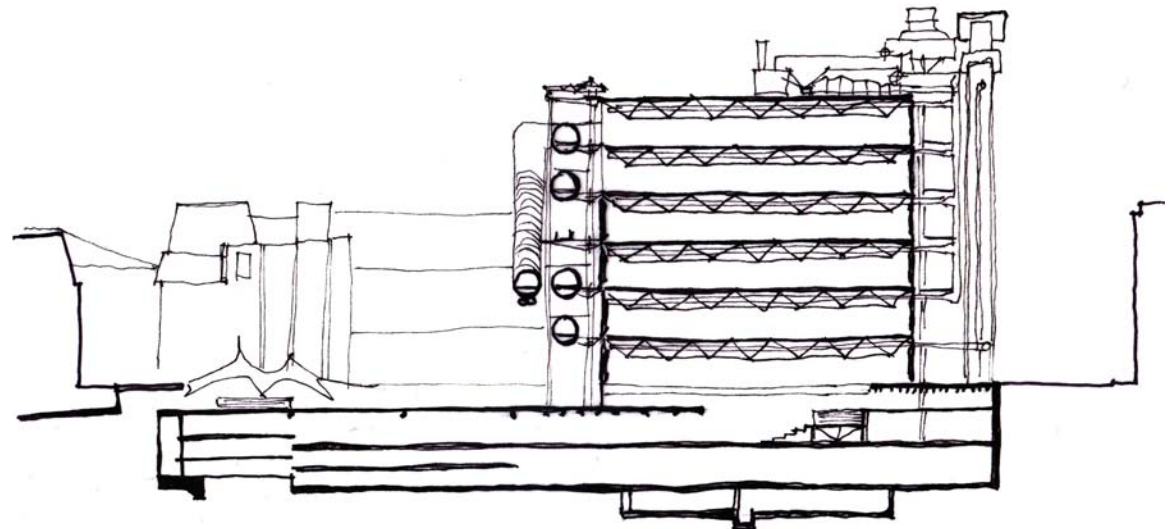
Sketch of a section taken through Centre Pompidou and its public plaza. The plaza's width is almost as much as the buildings. / Plaskocinska.2014. Derived from a drawing by Piano + Rogers



Crowd on the public plaza in front of centre Pompidou. / Source: Ichikawa , S. 2010. The Space for Events. [Online] Available at: <http://www.aadip9.net/saki/2010/10/>



Crowd of people watching comedian performers on Noord Street, almost on the step of the proposed Hair Museum. / Source: Plaskocinska. 2014.





### **WAM EXHIBITION 'DOING HAIR: ART AND HAIR IN AFRICA'**

Left // Top: View of 'Hair Confessions' reflection booths in Part 2 of the exhibition titled 'Power, Society and Standards of Beauty.' (Plaskocinska, 2014)

Bottom : View of Part 1 in the exhibition titled "Hair Paraphernalia" (Plaskocinska 2014).

Opposite // Left to right: View of school children taking part in a Talk-about and drawing workshop (Plaskocinska, 2014). View of entry to 'Doing Hair' exhibition (Plaskocinska, 2014). Visitors viewing artwork by Pieter Hugo titled 'The Honourable Justice Unity Dow' in the final section of the exhibition titled 'Inseparable' (Plaskocinska, 2014).



## PRECEDENT STUDY // 'DOING HAIR: ART AND HAIR IN AFRICA' EXHIBITION AT WAM

The Wits Art Museum (WAM) in Johannesburg launched an exhibition titled 'Doing Hair: Art and Hair in Africa'<sup>1</sup> with the intent on making it's collection of African art more accessible to a wider public. By exploring an art form that breaks away from traditional art topics that showcase unique themes by individual or a group of artists, WAM's exhibition explores an art form that almost everyone can relate to. The exhibition looks at hair not only through an artistic lens; but through social, spiritual, religious, cultural and political implications due to the wide variety of backgrounds of the curatorial team. It aimed at reaching out to the local community of stylists and their customers, within a close proximity of the museum, as well as the many students that have not been to WAM before. Hair as a theme for the exhibition was conceived to further a number of WAM's strategic objectives including growing

<sup>1</sup> At the time of writing. The exhibition dates: 20 August 2014 - 2 November 2014.

audiences through outreach. Understanding the content and it's participatory programs will allow insight into the running of an exhibition that the Hair Museum with parallel objectives and intentions.

'Doing Hair: Art and Hair in Africa' was led by Professor Anitra Nettleton and involved ten individuals with different levels of academic and curatorial experience. Four sections were conceptualized: Part 1 'Hair Paraphernalia' being a focus on the many objects and materials that have been associated with the grooming of hair; Part 2 'Power, Society and Standards of Beauty' provided an insight into the context and theories that are relevant to the topic. Important aspects to be noted of the exhibition such as the Reflection space allowing visitors to write their stories and confessions about their hair.; Part 3 'A Cut Above the Rest', describes the historical and contemporary barbering and hair salon culture in Africa which relate to the high number

of hair salons with close proximity to WAM today; and Part 4 'Inseparable', explores hair that has been removed from the body and the uses that it serves in Africa culturally, socially and spiritually.

WAM states that as an institution they believe in developing and sustaining programs that will attract and meet the needs of diverse audiences. Participation with local hairdressers and their clients was achieved through social media. Salons in Braamfontein and the surrounding areas were invited to submit images of their work which were then collated and displayed on a designated WAM Facebook page. The three winning submissions were chosen to be photographed by professional photographers and included in the exhibition. This exhibition was designed to essentially attract a wider audience that may not know about the museum, as WAM's research indicates that there



are 30,000 students attending wits but only a small portion of that number visits the museum <sup>2</sup>. Student participation was achieved through a collaboration between WAM and the Wits Transformation and Employment Equity Office (T&EEO) by holding a photographic competition requiring students to submit three photographs representing the theme of 'transformation'. The top winning entries were included in the exhibition, alongside the winning entries of the Braamfontein hairdressers. (Cohen, 2014: 4)

Even though the core funding for WAM is provided by the University, a sponsorship by the iconic South African hair care company Black Like Me (BLM) became involved in the conception and running of the exhibition. This partnership entailed good exposure for both WAM and BLM and both benefited through each others involvement. WAM has created educational opportunities for diverse audiences that enriches their experience of, and engagement with, the exhibition. These have included academic seminars, regular adult and family talk-about's, practical art making workshops and experiences for school groups. Bidvest Holdings, through the patronage of CEO Brian Joffe, is a generous financial supporter of these programs. Other funding was provided in the form of a three year partnership with the Embassy of the Kingdom of the Netherlands, which involved them committing to substantial funding towards WAM's Major Exhibition Access Project. This support has made transportation available for learners between under-resourced schools and the museum, therefore providing them with an educational experiences of African art.

Aspects of the exhibition which involved public participation, such as the 'Hair Confessions'

<sup>2</sup> The fact that only a small percent of the 30,000 students at Wits visit WAM was mentioned during a 'Doing Hair' Special Talk-about with Tish White that took place 23<sup>rd</sup> August 2014.

reflection space are indicative of the many political undercurrents that hair holds. Many of the confessions in the reflection space speak of the natural/ synthetic hair debate and stories are shared of how women have accepted their naturally curly hair in spite of the generally accepted beauty standards of long, straight hair. Other important aspects to draw from the exhibition include various ways in which the gallery has been able to fund the exhibitions and it's many programs in order to reach a broader audience. (WAM 2014)

'Doing Hair: Art and Hair in Africa' illustrates how a public museum is striving for public participation and exposure in a subject matter that a local community of hair stylists and students can relate to. Even though this exhibition is a temporary one, illustrating the richness and possibilities of the subject matter. The curatorial team, with different academic backgrounds and interests communicated and revealed the topic of hair to be observed in not only the light of being an art form, but in varying meanings that people can relate to and then transcend beyond the confines of museum walls. The idea that WAM strives to relate to its community through the topic of hair is parallel to the intention of the Hair Museum trying to blur the boundaries of a museum as a capsule independent of the context surrounding it.

"Ever since I was a child I used to despise doing my hair. The women in my family believed in rolling their hair every Sunday and from a young age I would rebel by either doing whatever it took to not comb my hair or I would get a [sic] scissors and cut a bunch of [sic] my hair or forcing my mother to use clippers on my hair. I shaved my hair off many times. I have relaxed and ironed it as well, even died [sic] it quite a few colours. My hair is now my strength and i feel it is one of my greatest gifts. I do on occasion get asked 'when are you going to do your hair' and my response to that is 'My hair is already done why would I want to change it?'"  
-Anonymous

"I love my natural hair! It's absurd to me that the journey to fully embracing it and fully owning it was met with questions such as 'So when are you relaxing it', 'your need to get it neater' and 'Weaves would cause less hassles'. I can't fully be myself wearing someone else's hair on my head. #TeamNatural." -Rutendo Chizwza  
19/08/14

"Just because I wear a weave it doesn't mean I am any less of an African!" -Cee-Cee, 2014



“All my hair do’s are a political choice  
#BLKPOWER” -Kigtha (woman king)

"To an extent this exhibition is successful that it opens up avenues of discussion surrounding black hair. But what is black hair? I personally have gone through many style evolutions, from dreadlocks to trying out weaves. Experimentation is not a sin but realise that the hair that you have and the subsequent style, will have social, cultural and political associations (even stereotypes). Despite what I have just written, natural hair, is always cool, no white or black or Asian or Indian person has natural hair like yours. Treat it as if it is the most precious thing you will always have. And try not to get into details that it is just dead cells." -Anonymous

“After wearing my short hair for a while, you get people constantly asking me when are you going to do your hair? Do what to it??? Why should i put on a weave? Braids? It’s as if my natural hair is a temporary state? I don’t get it... but i also do it. Sick world this!!” -Priscilla Mbombo Mwaaah

After wearing my short hair for a while,  
you get people constantly asking  
you when are you going to do your  
hair?

Do what to it???

Why should I put on a weave? braids?  
It's a temporary  
or is it?

State?

I don't get it ...

but I also do it.

Sick World this!! ☹ ☹

Priscilla Mbombo  
Mwacacah.

**TRANSFORM**  
The Significance of Celebrating Hair





# TRANSFORM



## ESSAY/ THE SIGNIFICANCE OF CELEBRATING HAIR

Hair crafting is an integral and widespread form of body art in Africa. Although Africans partake in various other forms of body art such as scarification and skin painting, these are not as universally practiced as the craft of braiding and styling of ones hair. Hair braiding is found in all African cultures, ancient and contemporary, rural and urban and in all parts of the world (Babou, 2008:4). Furthermore, the topic of hair has prevailed throughout history, observable in socio- political examples such as the Pencil Test during Apartheid in South Africa. Standards of a hegemonic beauty influenced by the West have been set as a superiority. This essay will explore the significance of celebrating hair in an African city with visible impacts of imperialisation. By celebrating hair through an artistic perspective as it has form, colour, texture and a rich socio-historical backdrop, thereby beginning the discussion of hair, will allow for a transgression into where society and its' perception of itself stands in a globalizing world.

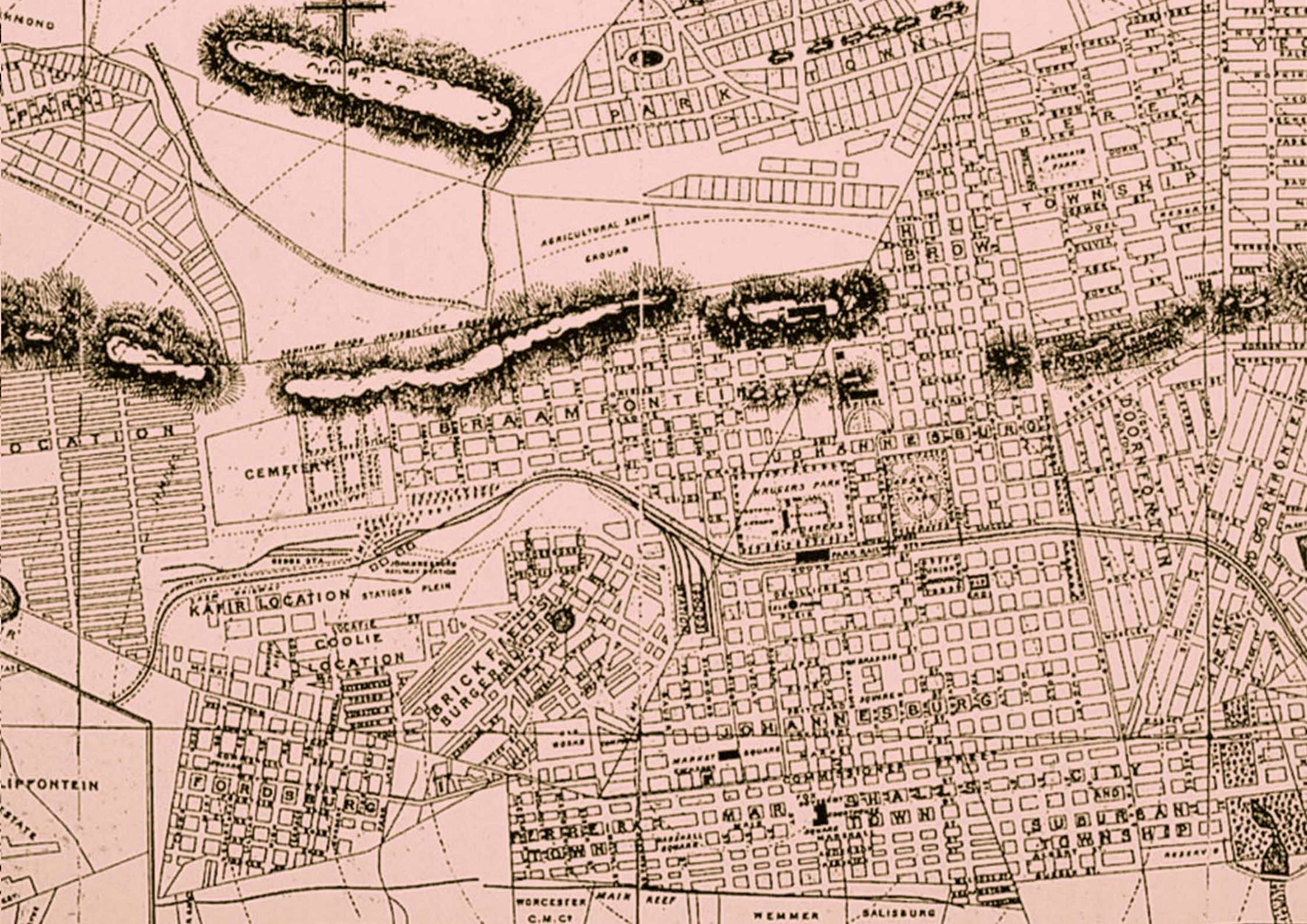
Hair is a representation of how someone is perceived. It links to the idea of fashion as a whole, representative of a persons character through the shapes and styles that they choose to adorn. The various means of cutting, shaping, brushing dying and shaving allows for a distinct individuality which has the power to communicate

a persons identity, beliefs, stage of life and status. More specifically it may communicate a persons sexuality and/or religious beliefs, especially in instances whereby the hair isn't even visible. Covering up of hair is due to some religions considering it as "erotic", it represents modesty to cover the most public aspect of ones body (BBC Religions 2009). Hair strands grow from within the body towards the exterior (Wits Art Museum, 2014). It has an infinite growth, about a hundred strands are lost every time it is washed, combed or touched. In contrast to this, many other cultures believe it to be powerful, magical and potentially dangerous, especially when it is separated from the human body (WAM 2014). Hair can also functions in political dimensions as a medium of socio-political protest, able to be a focus on nationalism and the immersion of a person into their chosen society (Mazrui, 1972:6).

**MAP OF JOHANNESBURG IN 1986  
INDICATING THE BOUNDARIES OF  
DIFFERENT RACES.** / Source: Cullen  
Library Archives











“Hair...the most powerful symbol of individual and group identity – powerful first because it is physical and therefore extremely personal, and second because, although personal, it is also public rather than private” (Synott, 1987 : 381)

Hair is loaded with social, sexual and political undercurrents. In an African city that has been colonized and becoming increasingly more globalised, hair’s relevance in terms of politics must be brought to the forefront. Over the centuries, and in particular due to the impact of colonization, hair has taken on more meaning such as representing oppression and inferiority. During Apartheid South Africa it was a determining factor of racial identity. The “pencil test” was an assessment into deciding the race of a person.

**Left:** Mainstream conventional beauty standards is not set somewhere in the middle. / Source: <http://colorgenetics.info/forum/general/other-genetics/spectrum-human-skin-pigmentation>

**Opposite:** Advertising for a hair relaxer. The adverts copy depicts a message of straight hair being one of control and confidence. / Source: [http://4.bp.blogspot.com/\\_CHQKq9bMlc/S4UYxb8Teel/AAAAAAAAAF84/dxVzzxXfSMc/](http://4.bp.blogspot.com/_CHQKq9bMlc/S4UYxb8Teel/AAAAAAAAAF84/dxVzzxXfSMc/)

The pencil, after being placed into someone’s hair, would either fall out or stay embedded. The result would mean either a “pass” or a “fail” for the subject, labeling the individual as either white or black respectively. The significance of a humiliating hair test that categorized a person into what area they could reside in is an example of the weight that hair carries historically in South Africa. The spatial implications within Johannesburg are still evident today as the lines of boundaries are still extant. It is interesting to think that the racialised boundaries of Johannesburg need to be weaved into one another in order to overcome the effects of that Apartheid had spatially.

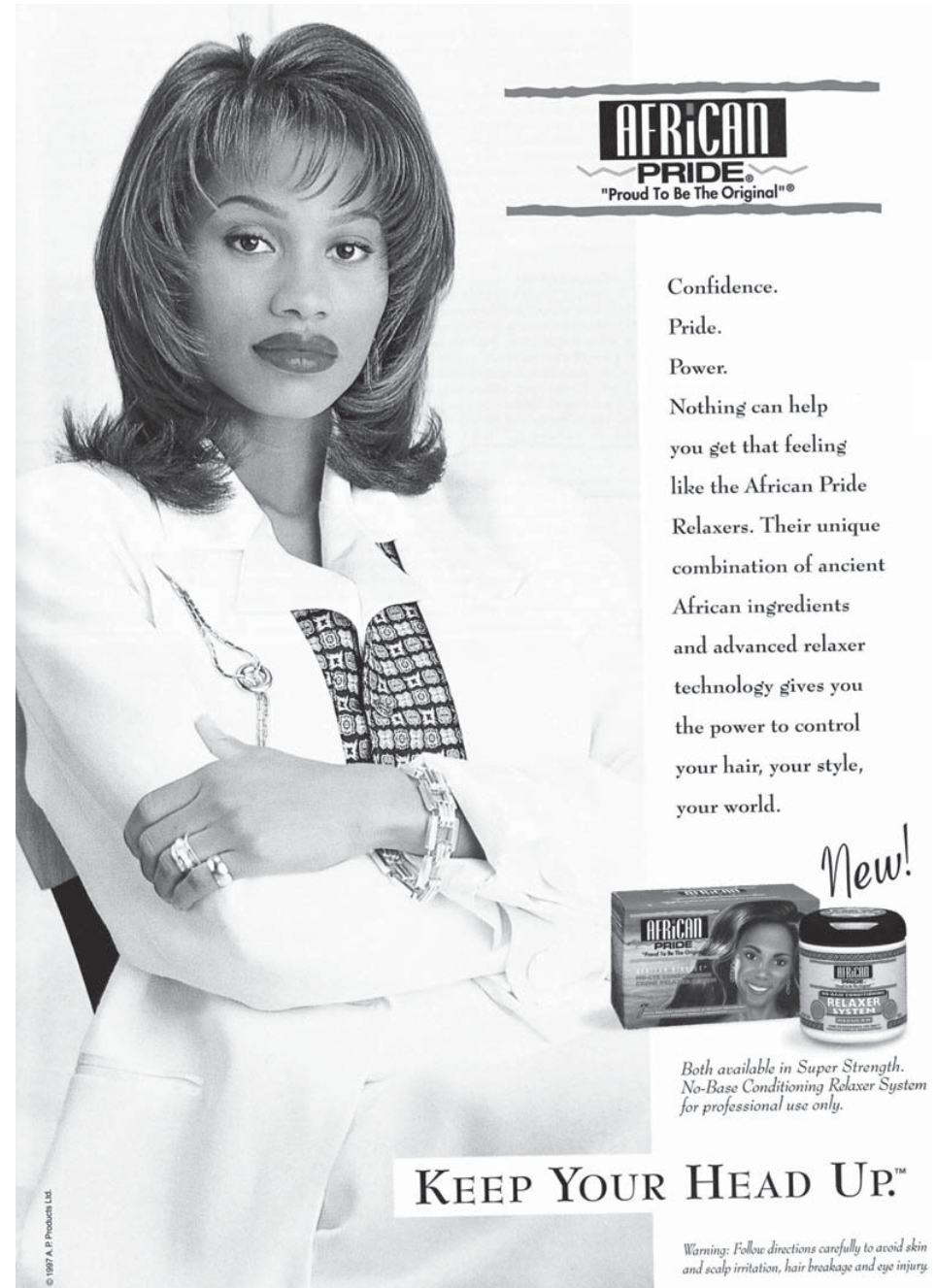
African hair has been subject to the forces of acculturation which came with the imperial presence. The prestige associated with that of straightened hair, based on a Caucasian hair type, has illustrated the impact of the West on Africa’s aesthetics and criteria for “beauty” (Mazrui, 1972: 19). Beauty has been globalised and the perspective of straight hair and a lighter skin tone has become a stereotypical feature of beauty. However, a counter-movement cultural-consciousness has emerged turning its attention to a sense of pride in the physical uniqueness of African features.



“...Black hair is politicized by class and gender. It is racialised. The racial hierarchies and values of colonial racism have left a deep mark on our conceptions of beauty.”

Erasmus, 1997:12

Many critics have stated that the ideals of female beauty and the work required to achieve these have long-lasting effects on women. These ideals might involve self-deprivation and self-mutilation as an attempt to achieve a hegemonic beauty (Gimlin, 1996:506). There are chemical treatments that are often used to alter either the feel or appearance of the hair. Of these, the most common are those that straighten, such as ammonium thioglycolate, (also important for malleability) and those that lighten the colour, such as peroxides. Chemical treatments are notorious for causing pain to the scalp, damage hair follicles and even hair loss. The desire to meet the set standard of what is considered beautiful stretches across all races. Chemicals to straighten and lengthen doesn't only apply to African hair, but also across a variety of races in order to meet at a homogeneous beauty standard. Hair treatments for Caucasian hair types are available to perfect straight, glossy and bouncy hair with



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haircare products such as peroxide (to lighten hair), trendy treatments such as ‘Brazilian Blow-out’ and hair extensions. However, this ‘beauty standard’ is not necessarily set in a neutral ‘centre’ somewhere between African hair and Caucasian hair, but altogether unscrupulously on an inequitable side based on the Caucasian hair type. These standards are very often difficult to achieve and entail a lot of work and frequent chemical treatments. As people strive to meet the closest to an envisioned ideal, commercialized beauty industries are unavoidable and they should be considered somewhat responsible for shaping both the popular appearances and relationships to those appearances, as the marketing very often makes use of images of the homogeneous beauty and presents it as ideal.

Tracey Patton, in her essay examining the effect of the White standard of beauty upon African women (2006: 24-51), writes that unique characteristics should be appreciated in order to challenge the media-driven ideal beauty standards and it should be understood that there are different types of attractive throughout the world. However, if African women had to be given particular ways to look especially ‘African’ and to specifically avoid looking like the stereotypical beauty standards, by following the dogma of rejection, this would trap

black women all over again (Erasmus 1997:15). Different standards of beauty should be explored and projected out into the society that is not driven by the media but by a public realm. The significance of celebrating a more broad and richer spectrum of beauty and acceptance would have an impact.

Tracey Patton (2006: 24-51), in her essay examining the effect of the White standard of beauty upon African women, writes that unique characteristics should be appreciated in order to challenge the media. By taking a step back and observing the unique features of each culture, race and society as a benchmark in and of itself, instead of imposing a Western “umbrella” to which the rest of the world must fall under. However, if African women had to collectively decide on particular ways to look especially ‘African’ and to specifically avoid looking like the stereotypical beauty, by following the dogma of rejection, this would trap black women all over again (Erasmus 1997:15). Different perceptions of beauty should be explored and projected out into society, not driven by the media but rather a public realm. The significance of celebrating a broader and richer spectrum of acceptance towards the multiple features of beauty would be positively impactful.

The numerous people that work in the field of beauty are deeply embedded in and dependent on social trends and ideals, thus playing an essential role in being linked to the cultural ideals they find themselves in. They are capable of imposing standards, influential in shaping what the standards are and what they are to become. Hair and beauty salons are social spaces where hairdressers provide an emotional competence to their work to advise and allow the customer to confide in them. These spaces allow for the setup and utilization of equipment with ease and a sense of professionalism, transforming the customer into their media-inspired desires. It is thus the art form that hair is, that needs to be celebrated and looked at critically in a public realm to bring attention to the underlying issues that hair contains.

A common belief is the link between the control of an individual's hair as representative of the control over their own life. Hair is worked on repetitively to perfect curls, kinks and anything considered ‘disorderly’ or ‘undesirable’. The art of hair braiding and the continual change in styles and patterns as the hair gets redone and reworked can be viewed as metaphoric in terms of looking at the inner workings of the city. The so-called “chaotic informalities” within



the centre of Johannesburg are controlled by recurring police inspections on the side-walks. By-laws are implemented in an attempt to restrict<sup>1</sup> the work of hairdressing within networks of hairdressers mentioned earlier on. By engaging with hairdressers on the side walks and listening to their recollections of encounters with corrupt officials, the public spaces of Johannesburg aren't as authentic as they may seem. This includes bribery, unfairly seizing advertising boards and spurious other 'methods of control' the police impose. The proud reworking of hair and an ideal of hair that is held by women should be weaved into the view that the authorities of Johannesburg should have of Johannesburg. The 'World Class African city' should not be viewed as a chaotic city only controllable through drastic measures to 'straighten out the city's kinks' in order to succumb to European or globalised standards of control to be accepted. Different types of beauty should be considered and thus celebrated, and not disregarded as 'ugly' because it does not fit into the set boundaries of hegemonic beauty standards. It is through a museum of hair, a topic that most people can relate to and of profound

1 The City of Johannesburg's by-laws were observed in a series of posts on [www.urbanjoburg.co.za](http://www.urbanjoburg.co.za) to understand 'if the city measures up to being an inclusive city'. It was concluded that the city is heavily biased against informal trade. (Coggin, 2013)

meaning to those of African heritage that the community can validate their link through the Hair /museum into JAG.

## **TRANSGRESS**

Responding by Challenging the Current Condition on the Site and Inspiring New Perceptions and Possibilities To Transpire.





# TRANSGRESS

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## LOCATING THE SITE

### DYMAXION MAP by BUCKMINSTER FULLER

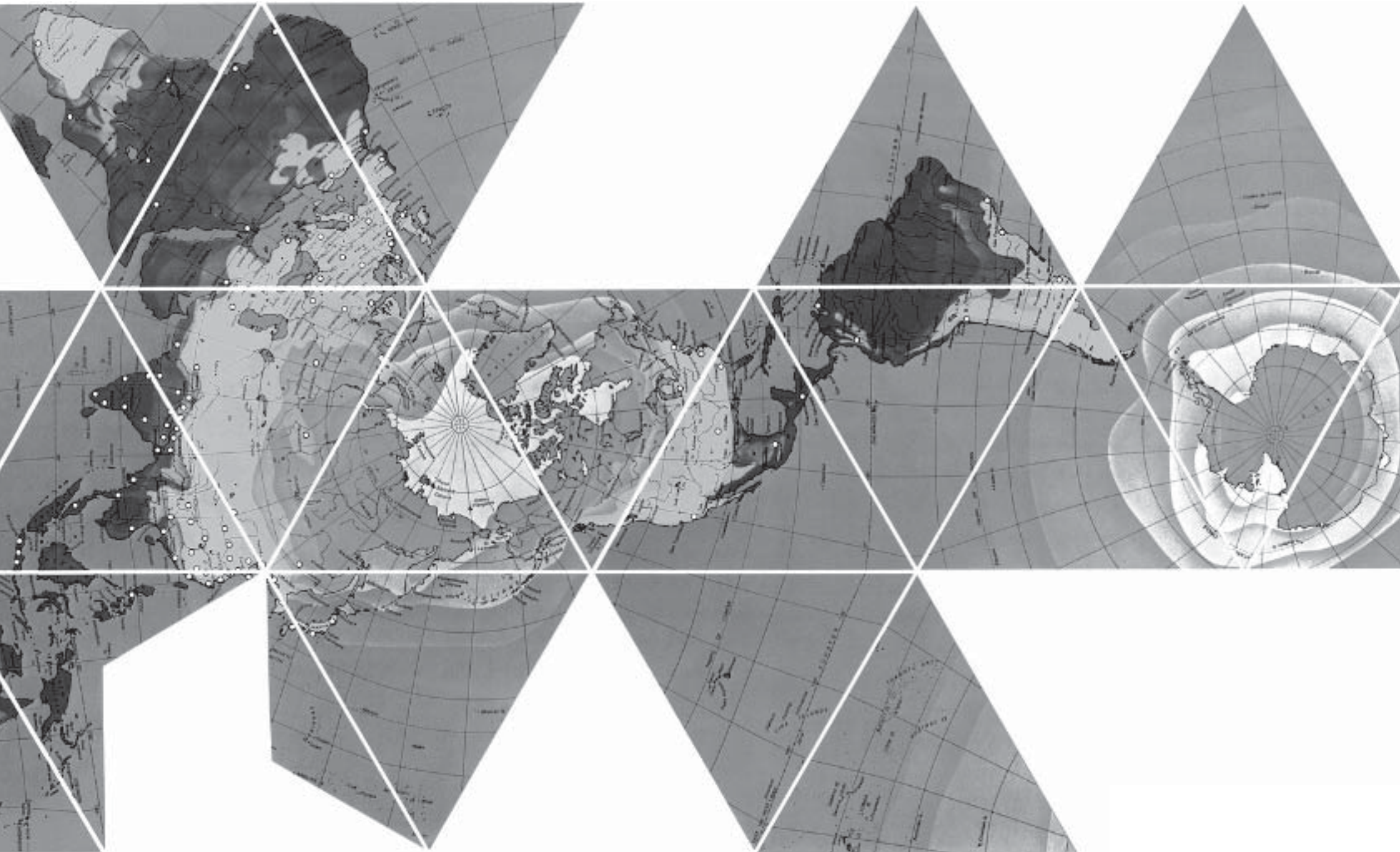
The Fuller Projection Map is the only flat map of the entire surface of the Earth which reveals our planet as one island in one ocean. It divides up the globe into a continuous surface without dividing any of its land masses and because it isn't a traditional "shadow" projection it's not distorted on one axis or another, so you can read it from any orientation and rearrange its contents in any number of ways. (Campbell-Dollaghan: 2013).

This map does not regard the usual east to West, left to right, North as up, South as down, traditional way the world is taught to be viewed and understood. Africa has been placed to the West and if the notion is taken that the West is the bearer of the accepted standard of example, order and beauty; Noord Street, according to this map is part the West and no longer lends itself to the notion of being 'third-world informal street in an African city'. 'World-class cities' that are usually based on the standards of the West and the hegemonic standards of beauty that originate from the West are thus challenged.

/ Source: Fuller, B. 1946. Dymaxion Map. [Online] Available at: Buckminster Fuller Institute website, [www.bfi.org](http://www.bfi.org).











Joubert Park

JAG

Park Station

Wanderers  
Taxi Rank

**SITE**

Noord Street

Jack Mincer Taxi  
Rank <MTN>





Extended strands of the railways, passing beneath the site. Continuous pattern weaving together and outwards.



Worked built environment shaping access to site. Physical networks and their possibilities to link to the site and other anchors nearby.



Informal trade with allocated spaces and the extended network spreading past 'formalized' trading areas.



## THE SITE

The site lies in-between, central and pivotal transport routes and nodes such as Park Station and Jack Mincer Taxi Rank (which is often referred to as 'MTN' taxi rank) and Bus Rapid Transport (BRT) stations. To the south of the site, sits Noord Street which is a long west-east semi-pedestrianized route that contains a high density of informal trade inside a series of Linear Markets. This heavily pedestrianized route is lined with traders that spill out from retail shops inside buildings at street level and the markets to the pavements, as it is an important link between public transit facilities such as Park Station, Park City Taxi Rank, Jack Mincer Taxi Rank, and the Rea Vaya Station on Twist Street. North of the site, the railway line stretches and cuts the city into North and South. Directly opposite the site, sits Johannesburg Art Gallery and Joubert Park.

The site is to stretch and reach towards its anchors, such as Park Station as well as the railway lines which are below the site, the Noord Street market and Johannesburg Art Gallery to name a few. This participation and intervention will be invigorated by penetration pathways and openings. Interweaving through different programs and knitting together other programs. The knots will act as nodes and attractions. Forms on the site will branch, kiss, split and hover over the edge of railway lines while simultaneously

linking the edges together. Extruding and projecting vision to what is underneath and providing needed joining circulation through the site that it divides. The site stretches and reaches as a filter bringing the two worlds together. The fenced off and enclosed world of JAG and the world of informal trade.

The site will aim to stitch both worlds together by morphing into an urban hub. JAG will be linked to the Noord Street markets and the heavy foot traffic. The morphing of what the city was and what the city is, is reflected in the weaving of activities on site. The architecture should emerge from a negotiated space. One defined in flexible processes and generosity to the users of the space. The connectivity of these spaces will allow for opportunities of everyday activities to occur, due to the visibility and the pedestrian flow. The site must be able to absorb and transform for the change as it has in the past. The evolution of Johannesburg in the future must be allowed. Through changing boundaries and shifting programs, the building can shift and morph in the future by use of a structural grid.



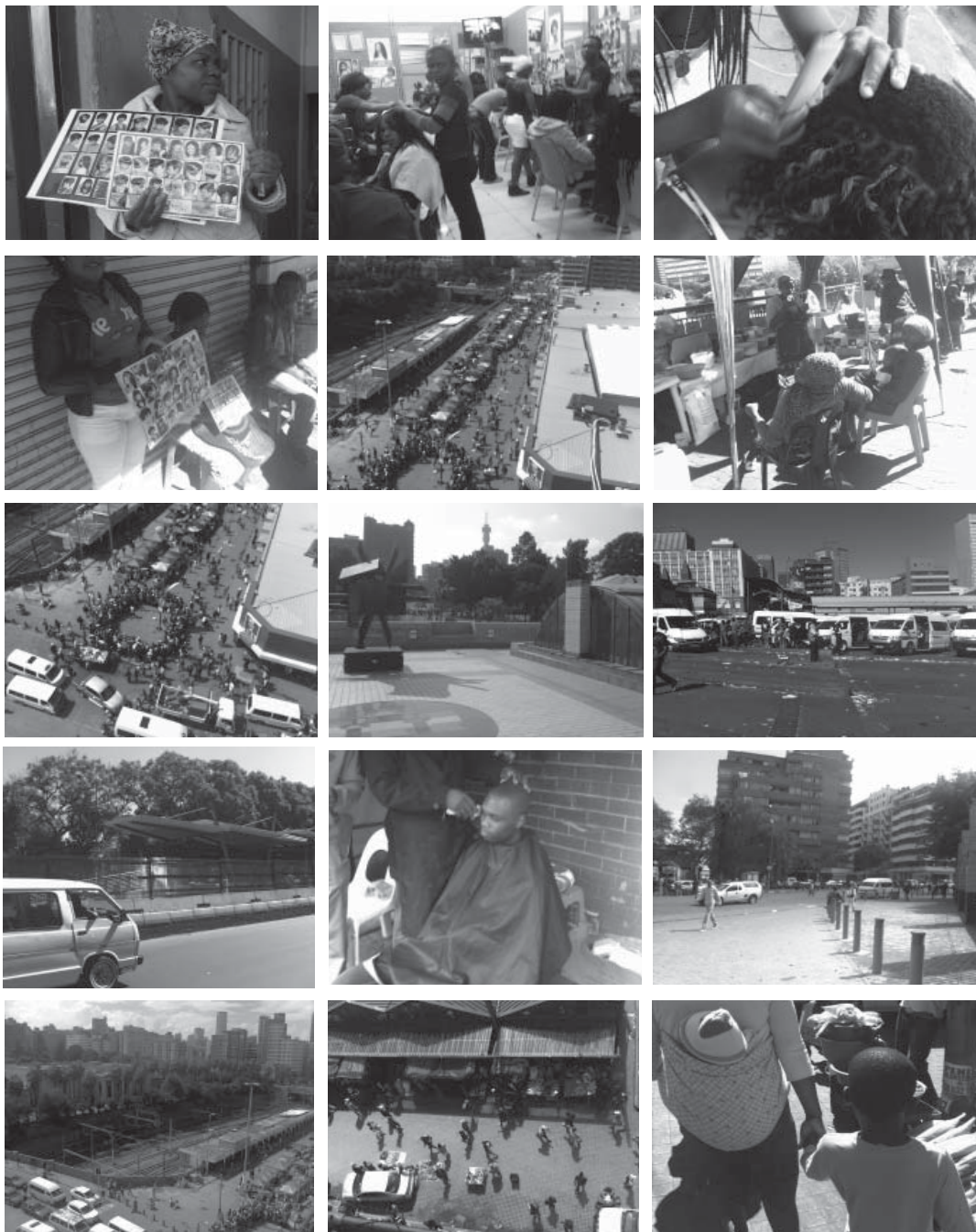




#### **SITE PLAN**

Indicating pedestrianized streets and streets that currently experience heavy foot traffic due to important routes leading up to site anchors such as Jack Mincer Taxi Rank, Wanderers Taxi Rank, BRT stations and Park Station.





## 1. HIGH LIGHT & INSPIRE

By exploring the web of existing hairdressing networks, the question arises, is hair art? Is public life art? The dynamics of internal networks of hairdressers inspire the notion of public life as art, breaking down the boundaries of what art is and what it can be.

## 2. EMPOWER & ENGAGE

Using the museum as a tool for promoting the artistic & social potential by engaging JAG within its context.

## 3. RESTORE & UNDERSTAND

Strengthen axis between entry to JAG, Joubert Park and Noord Street Market. Revealing its strengths and potential.

## 4. RECONNECT & DISCOVER

Establishing a new connection between the old colonialist Jhb and the 'new' dynamic Jhb. Discover the potential and take advantage of the richness and high volume of pedestrian traffic.

## 5. TRANSFORM & ENJOY

Establishing a connectivity between the jewel that is JAG, the park, the informal trade and the local community by using a mediator between the two- THE HAIR MUSEUM.



## SITE EXPLORATION

The initial site choice adjacent to JAG was explored using models that represented tension, suspension, strands pulling across the void that the railway line creates across the site. The site was explored through modeling form by way of thinking of it as having properties of hair:

- / Hair can be stretched and pulled
- / Hair can be plaited, knotted and stitch
- / Hair can be an agent for physical transformation
- / Hair can hide and be an object of comfort yet to shave ones hair is to reveal



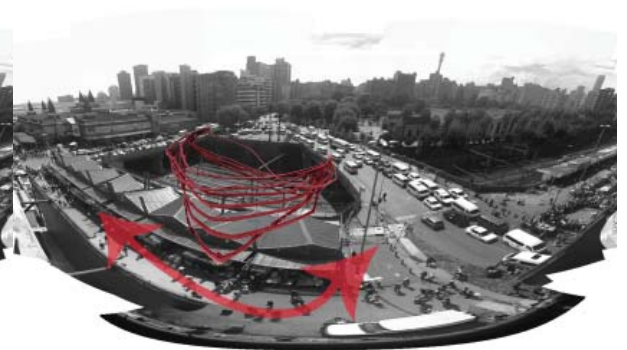
MODEL 1

Braid / plait pulled from two points, spanning across the railway cut.



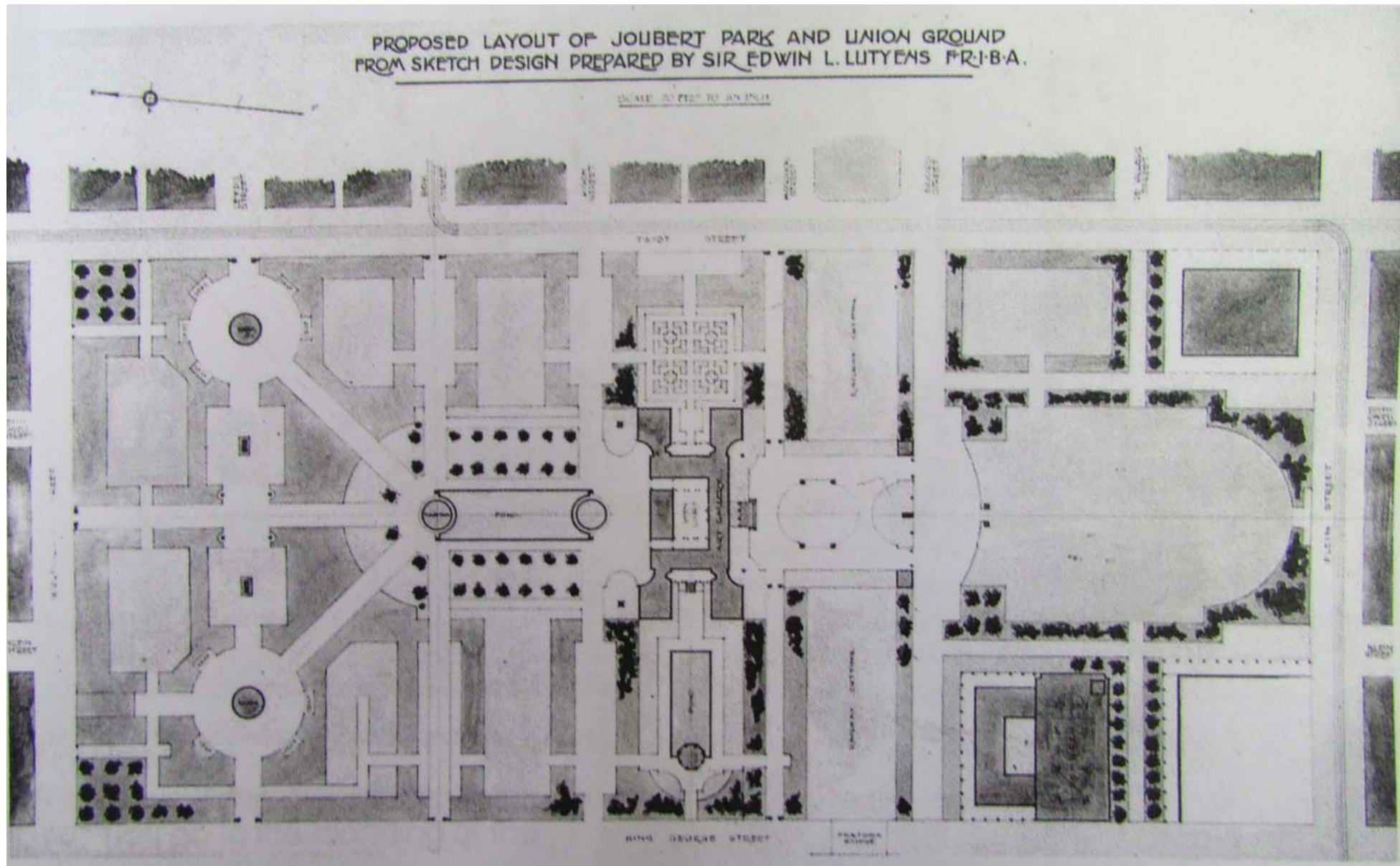
MODEL 2

A pivotal knot of activity between four central transport routes (Park Station, MTN taxi rank, Wanderers taxi rank, BRT bus route) and the foot traffic that the positioning brings.



MODEL 3

The two opposing worlds of the market and Johannesburg Art Gallery will bring both worlds together by stitching the site together. The strands from each side will be extruded at a point of suspension.



Lutyens original urban plan with Joubert  
Park extending Southerly beyond JAG. /  
Source: JAG Archive



## URBAN FRAMEWORK

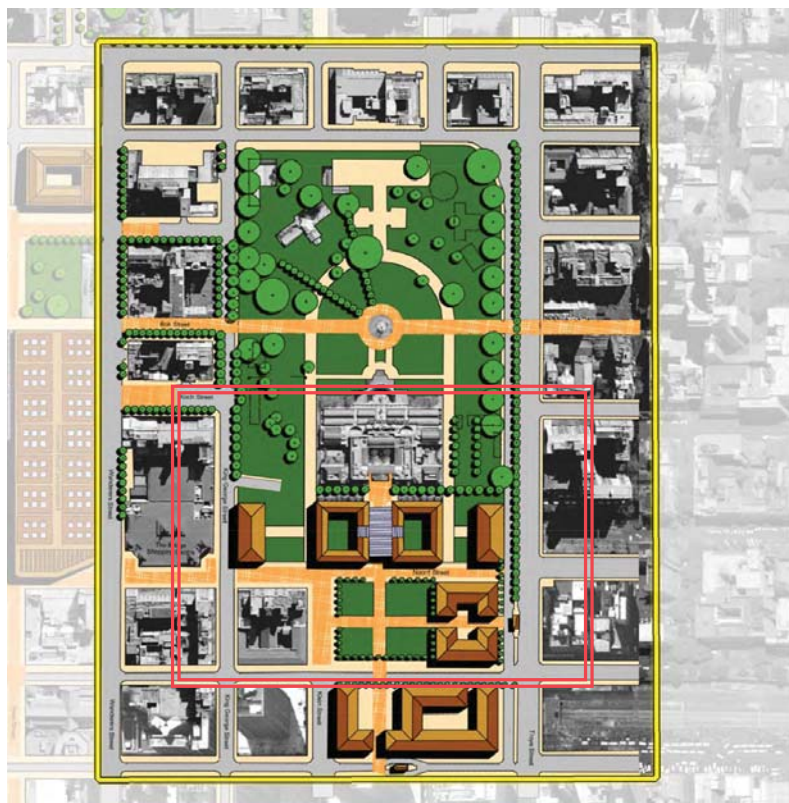
### **CITY OF JOHANNESBURG 2030 VISION:**

*"In 2030 Johannesburg will be a world-class City with service deliverables and efficiencies, which meet world best practice. Its economy and labour force will specialise in the service sector and will be strongly outward orientated such that the City economy operates on a global scale. The strong economic growth resultant from this competitive economic behaviour will drive up City tax revenues, private sector profits and individual disposable income levels such that the standard of living and quality of life of all the City's inhabitants will increase in a sustainable manner" /*

Source: Johannesburg Inner City Traffic & Transportation Study Executive Summary: 2010.



Urban framework for the City of Johannesburg planning the development of Noord Street (left) and decking over the railway (right). / Source: Albonico Sack Mzumara Architects & Urban Designers. 2010.



The current Urban Framework prepared for the City of Johannesburg (CoJ) and the Johannesburg Development Agency (JDA) by Osmond Lange Architects & Planners, Henry Paine + Barry Gould, Ikemeleng Architects and HMJ Prins Architect. Notes that the upgrade and development of the Joubert Park and Park Station Precinct is to include:

“Additional parking will be provided in new underground parking garages beneath parts of the Park where such a development will have a minimal affect on the existing nature of the Park by way of removal of trees and interference with circulation in and around the park. The existing Jack Mincer Parking garage will be extended to the north, underground up to the railway cutting, more than doubling the amount of parking that it presently affords.” (Osmond Lange et al., 2010: 17)

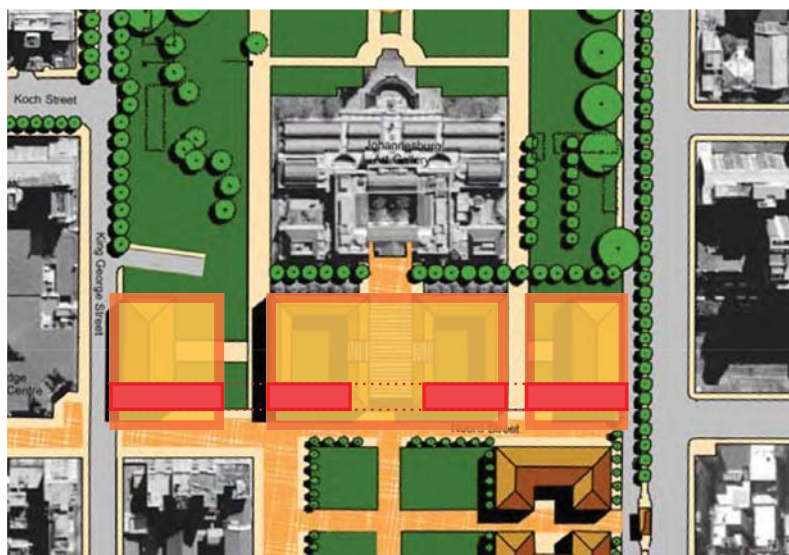
The planned parking underneath the Hair Museum would possibly connect with the extension of Jack Mincer parking garage.

“The Park should be expanded as far as is practical without the loss of existing infrastructure. The existing railway tracks should be bridged, allowing for the development of the Park to the south in a way that emulates, as far as possible, the original design for the Park that was proposed by its designer, Edwin Luytchens[sic].” (Osmond Lange et al., 2010: 17)

The proposed Hair Museum will fit into the plans of Joubert Parks extension in the south-ernly direction, decking the railway, creating a public space in front of JAG and in front of Jack Mincer Parking Garage (currently MTN Taxi Rank).

“The Johannesburg Art Gallery will be extended to the south providing much needed storage and additional exhibition area with a link above the railway lines from the existing basement.” (Osmond Lange et al., 2010: 17)

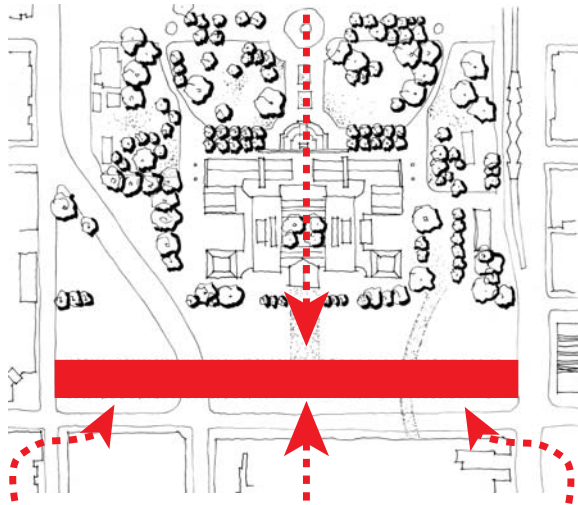
Due to inadequate storage space inside JAG, the plans for additional facilities has been included into the proposed building of the Hair Museum. Where the art that is not on display, will be stored in a way that is open for viewing by the public.



**Top:** Urban framework for the CoJ and JDA indicating decking over the railway and further development of the Union Grounds into an extension of Joubert Park as Luytchens had originally planned. / Source: Osmond Lange Architects & Planners, Henry Paine + Barry Gould, Ikemeleng Architects and HMJ Prins Architect. 2010. Greater Park Station Precinct: Urban Design & Heritage Management Framework.  
**Bottom:** The proposed use of the site with the footprint of the Hair Museum creating an edge to Joubert Park's grid.

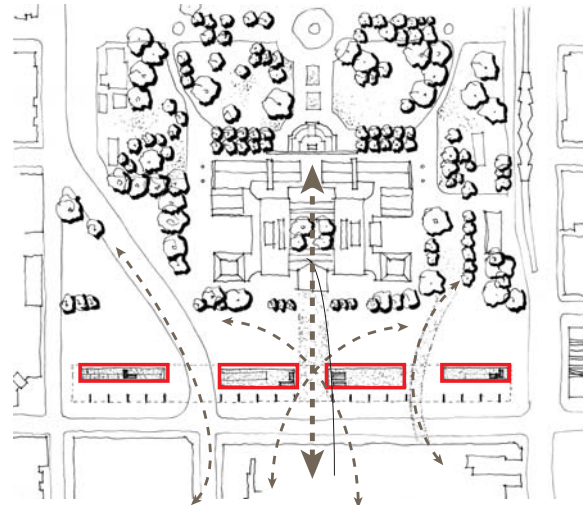


## SITE RESPONSE



### 1. CREATE EDGE & BACKDROP

Mediating between JAG and its context is proposed by means of creating an edge directly opposite on the other side of the decked railway. This strong edge is to respect the original grid layout of Joubert Park and to be the backdrop to a new public plaza in front of the south entry to JAG.



### 2. BREAK UP SCALE

Due to the width of the Joubert Park being 250m long, the proposed Hair Museum is to be broken up into smaller parts at street level in order to relate to the city block. Each piece serves a different programme and allows for penetration through the site.



### 3. ENABLE MOVEMENT & INVITE

Allowing the heavy foot traffic on Noord Street to traverse through the length of the Hair Museum in an arcade walkway. Breaking down the scale further on the South side of the movement corridor, by providing edges formed by the structure, creates a gesture of participation and invitation to the informal traders and hairdressers currently occupying Noord Street.

## PRECEDENT STUDY // RAILWAY DECKING

### MILLENNIUM PARK / CHICAGO

**PROJECT:** Millennium Park

**LOCATION:** Chicago, Illinois, USA

**BUILDING TYPE:** Recreational/Cultural, Commercial

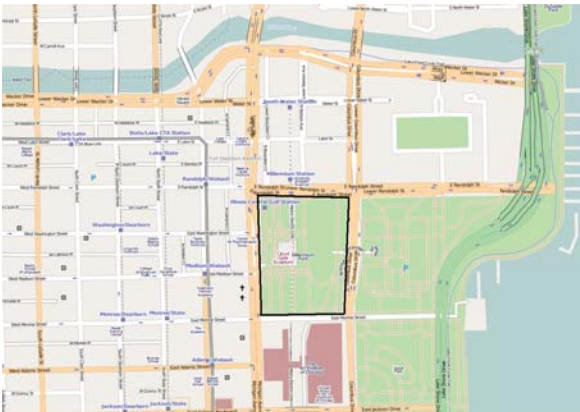
**ARCHITECTS:** Various for the Chicago Department of Cultural Affairs

**CATEGORY:** Urban renewal/Brown-field development

**YEAR:** 2004

**AREA:** 99 000 sqm

In Chicago, the 99 000 sqm Millennium Park was built over its rail network providing it with its second largest tourist attraction. It was payed for by the public tax payers money as it was meant to give back to them a vast open public space.



**Left:** Map of Chicago Park. / Source: Unknown date. Open Street Maps. [Online] Available at: [http://en.wikipedia.org/wiki/File:Millennium\\_Park\\_location.png](http://en.wikipedia.org/wiki/File:Millennium_Park_location.png)

**Top:** View of Millenium Park in Chicago from above. / Source: Crocker, 2005.

**Opposite // Top:** Federation square in Melbourne, Australia Plan. / Source: [Online] Available on the Federation Square website: <http://www.fedsquare.com/interactive-map/FedSquare-Inteactive-Map.png>.

**Bottom:** View of Federation square being used from above. / Source: Bates Smart Studio. Unknown year. [Online] Available at: <http://www.batesmart.com.au/index.php#/studio>

### FEDERATION SQUARE / MELBOURNE

**PROJECT:** Federation Square

**LOCATION:** Melbourne, Australia

**BUILDING TYPE:** Recreational/Cultural, Commercial

**ARCHITECTS:** Donald L. Bates and Peter Davidson

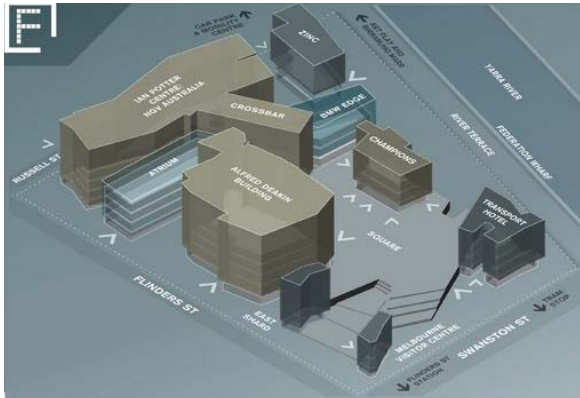
**CATEGORY:** Urban renewal/Brown-field development

**YEAR:** 2002

**AREA:** 140500 sqm

3000 jobs were created by the Federation Square built in Melbourne Australia. Constructed on decking over the Flinders Street railway yards. It was opened in 2002 and cost a\$450 million to build. The decking on which the building and its surrounding piazza stands is supported by over 3,000 tonnes of steel beams, 1.4 km of concrete 'crash walls' and over 4,000 vibration-absorbing spring coils and rubber pads. Federation Square joins the Melbourne CBD to the Yarra river. The complex is home to the art and design institutes like the Australian Centre for Moving Image, The Design Institute, the Victorian Visitor Information Centre, and features concert areas, restaurants and bars.





## HUDSON YARDS // NEW YORK

PROJECT: Hudson Yards

LOCATION: New York

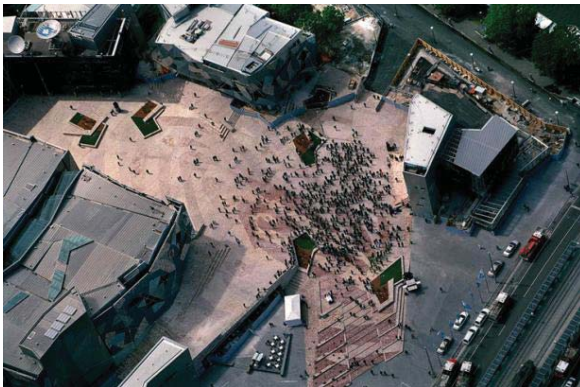
BUILDING TYPE: Recreational/Cultural, Commercial

ARCHITECTS: Thomas Heatherwick and Diller Scofidio + Renfro.

CATEGORY: Urban renewal/Brown-field development

YEAR: 2002

AREA: 140500 sqm



The construction of Hudson Yards, the biggest private real estate development in the history of the United States and currently the largest development in New York City since the Rockefeller Center, is gaining momentum. The vast infrastructural project in the heart of the city is set to enclose an active rail yard with an expansive platform, paving the way for 28 acres (and 17 million square feet) of commercial and residential space. Housing over 100 commercial units, 5000 residences, 14 acres of open public space, an enormous school and luxury hotel all on top of a working train depot, the project will directly connect to a new subway station and meet with the High Line.



**Left // Bottom:** Plan of Hudson Yards. / Source: Unknown date. [Online] Available at: <http://www.lifeedited.com/hudson-yards-a-new-new-york-city/>

**Right // Top:** View of Hudson Yards in progress. / Source: Arturoramos, 2009.

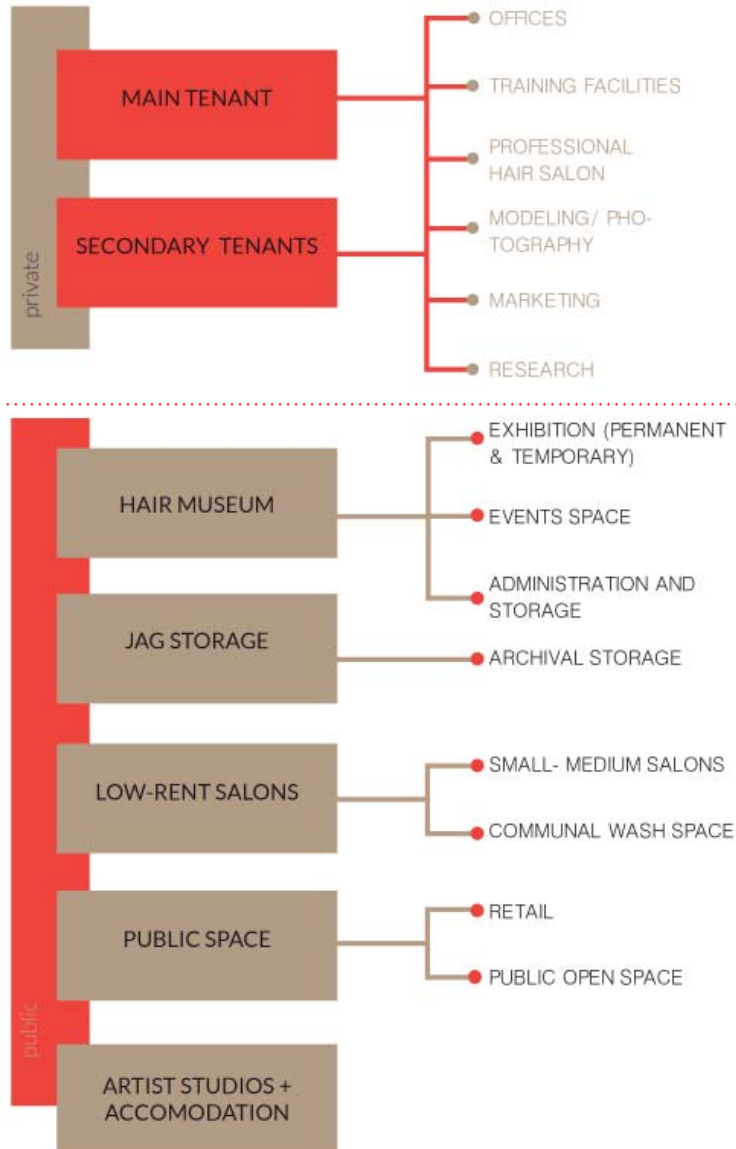


## CONCLUSION

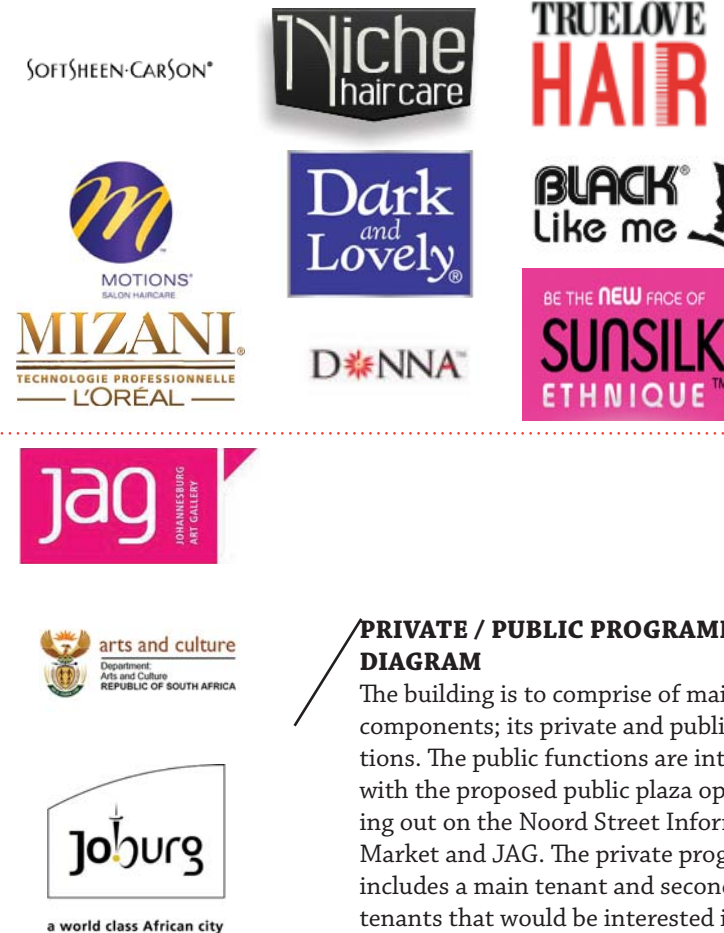
All three examples have made use of air rights within an area of land that is incredibly valuable, in order to create public spaces. The role of these three parks is the same as to that of the proposed public plaza which is to consolidate cultural, recreational and commercial activities in the area. Even though decking of railway lines, is incredibly expensive, these places allow for a better quality of life in densely populated cities. Johannesburg's population is expected to double by 2055 (Landau and Gindrey, 2008). Therefore more public spaces are required for recreational use of the future residents of the city.

# DEVELOPING THE PROGRAMME

## PRIVATE / PUBLIC PROGRAMME



## USERS



### PRIVATE / PUBLIC PROGRAMME DIAGRAM

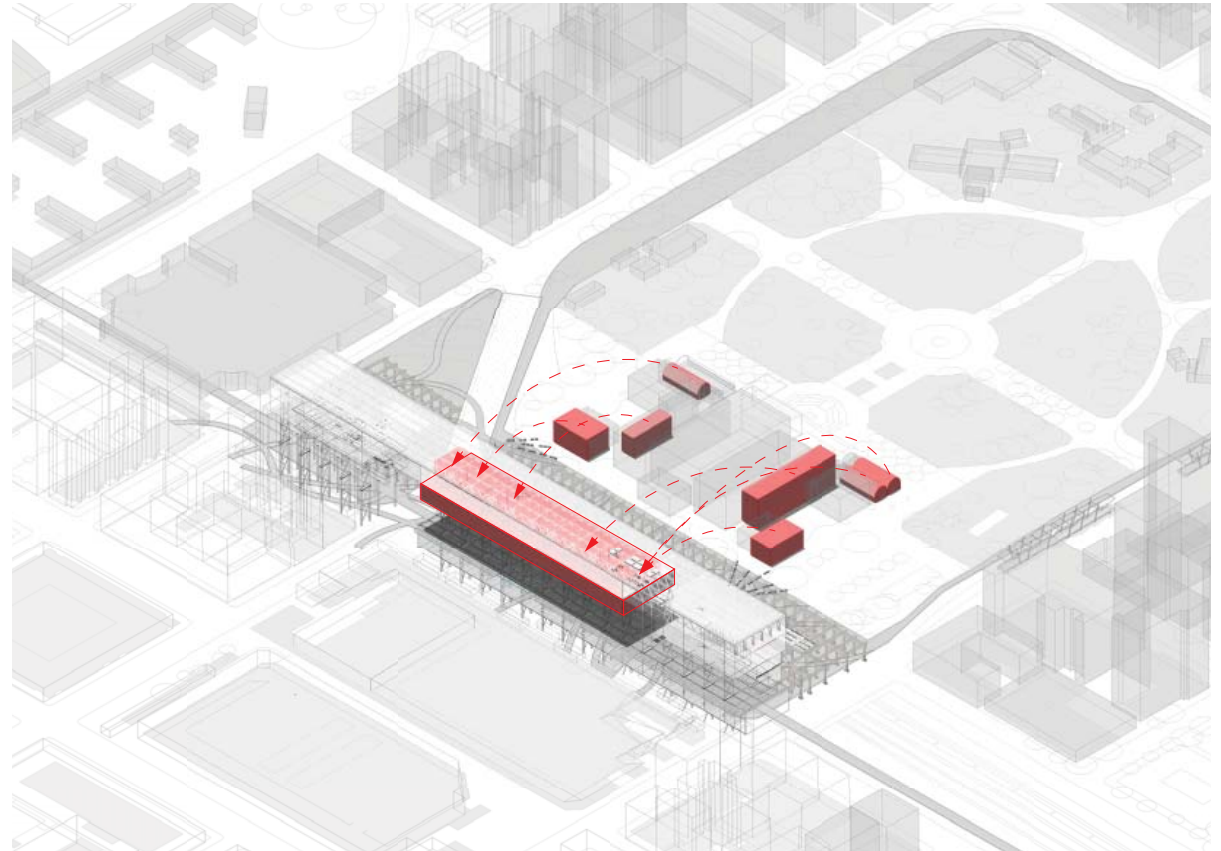
The building is to comprise of mainly two components; its private and public functions. The public functions are integrated with the proposed public plaza opening out on the Noord Street Informal Market and JAG. The private programme includes a main tenant and secondary tenants that would be interested in involving their brand in a project that is to revitalize the area and to celebrate the industry through the art form of coiffure. The public programme includes the Hair Museum and JAG storage, hair salons that are rented to the public, and the retail space that is to be integrated to the public space.



## JAG STORAGE

Due to JAG'S current issues that include:

- Flooding on exhibition spaces
- Security is easily breachable
- Insufficient storage space designed to store different types of art that is
- Air Conditioning within gallery spaces and in storage is deemed unsatisfactory to preserved art by international standards of museums and archives.



### STOLEN ART

**Left:** (Clockwise) Art that has been stolen in the last few years: JANUARY 2011: General Hoche by Jules Dalou; SEPTEMBER 2011: Peter Pan by Romano Romanelli; SEPTEMBER 2021: Mourning Woman by Sydney Kumalo; JUNE 2002: St Thomas by El Greco. / Source: All images: [Online] Available at: [joburg.co.za](http://joburg.co.za)

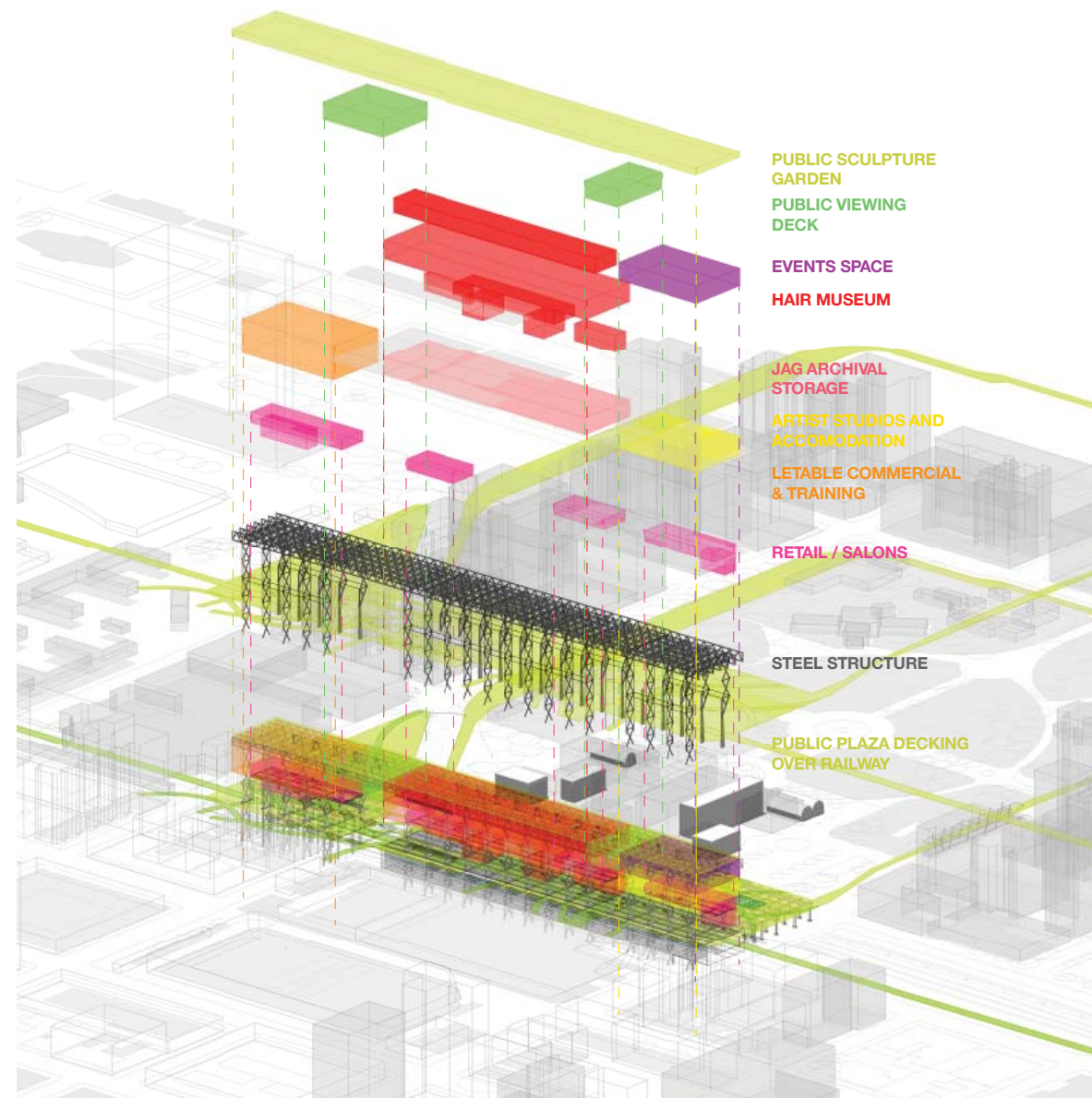
### JAG ARCHIVAL STORAGE

**Above:** Diagram indicating all the current spaces inside JAG that are shut off from the public and being used as storage or are unfit to be used at all due to JAG to the Hair Museum's Archival Storage which will be open to the public to viewing. JAG can then make use of their exhibition spaces that are currently being used as storage.





# FINAL PROGRAMME





#### LEGAL CONSTITUTION AND OPERATIONAL STRUCTURE

Noord Street Hair Exchange Holding and Management (Section 21 company) is a legal entity acting as a Non Profit Company (NPC) established and registered in order to run the retail income-generating and private sector of the project. It is the legal entity that is responsible for the decision making of the operational costs and funding distribution.

Income generating parts of the building such as the Tenant Space, retail and low-rent salons will earn an income, thus subsidizing the Hair Museum and the public plaza.



## PRECEDENTS // COMPARATIVE STUDY FOR A PUBLIC- PRIVATE PROGRAMME

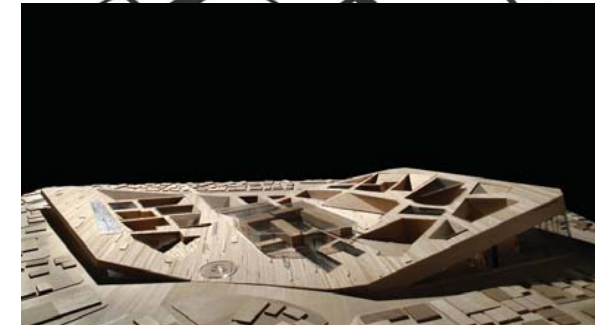
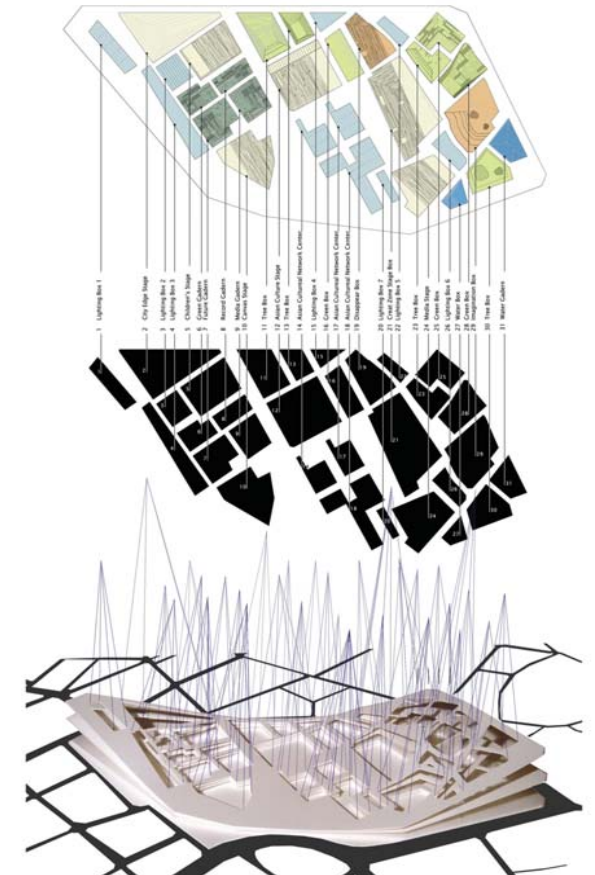
The Hair Museum and JAG storage is a public building that celebrates the cultural and social aspect of hair by using the already well-established hair industry existing on and around the site to assist the currently struggling Johannesburg Art Gallery. The proposed building would be primarily funded by the local government, just as the JAG is, as it currently is committed to investing money into the upliftment of the inner city. However, to avoid the lack of substantial funding from the government had led to the deterioration of JAG. The inclusion of let-able space for a commercial tenant would secure additional income for upkeep and maintenance. For the purpose of the public/private programme a comparative study was done of two projects. An existing private hair-stylist training academy in the Johannesburg CBD and a proposed public culture hub in South Korea was compared to understand the viability of such a project.

### Right: MOTIONS HAIR ACADEMY & SALON PRECEDENT

Pawelczyk, K. 2011-04-03. The Coolest Hair Salon in Town. [Online Blog] Available at: <http://lightnessofbeing.me/2012/04/03/the-coolest-hair-salon-in-town/> [Accessed 2014-05-08]

### Far Right: ASIAN CULTURE COMPLEX IN SOUTH KOREA BY UNSANGDONG ARCHITECTS + KIM WOO IL. 2012.

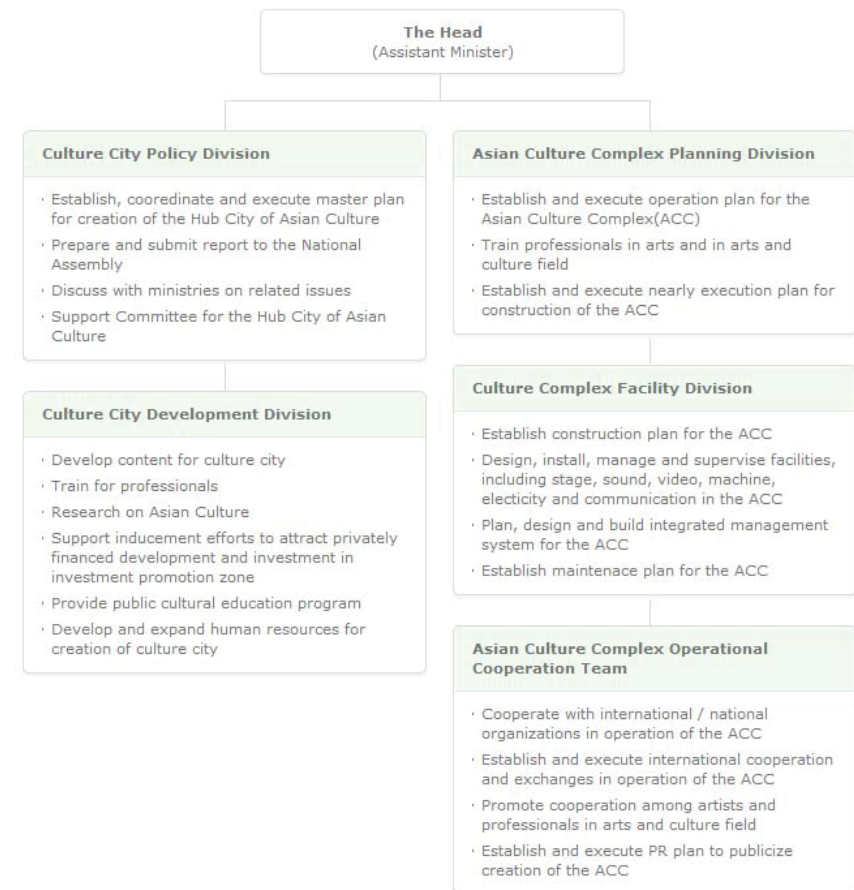
[Online] Available at: <http://www.archdaily.com/198772/counter-culture-architects-kim-woo-il/> [Accessed 2014-05-01]



<b>MOTIONS HAIR SALON</b> 77 Corner House Cnr Simmonds & Commissioner Street JHB CBD	<b>ASIAN CULTURE COMPLEX</b> Hub City of Asian Culture Gwangju South Korea
<b>THE CLIENT</b>	
Who is the client and what is the legal constitution of the client?	
It is a hair salon and a hair academy that serves the large local economy. Courses are provided that range from full-time to part-time. The professional hairdressing academy that aims to provide essential education to hair stylists and salon owners within the city to ensure they have the highest level of technical expertise and knowledge of women's expectations, aligning strongly with the latest fashion and beauty trends.	Hub City of Asian Culture Project, administered by the national government of Korea, is the single largest cultural project in the history of the nation. The Project aims to forge cultural ties and establish a forum of exchange with the various countries of Asia, and enhance the overall quality of life of the Asian community by transforming Gwangju, one of the six largest cities in Korea, into a culture city of novel concepts. It is expected to serve as a stage upon which creative energies of Asians in the sphere of arts and culture can lead to a source of new creativity and mutual inspiration. Through such exchanges, the traditional cultures of Asia will be preserved and, at the same time, play an important role in the creation, distribution, and commercialization of a wide variety of cultures.
Funding Mechanisms/ Source of income	
Unilever is a public company with shares in the London, Amsterdam and New York Stock Exchanges. Motions being one of it's many brands, is an African hair product after which the hair academy is named. The hair school provides various courses and generates income through tuition fees for the courses and sale of products. The Project was funded by Unilever as a way to be involved with the local hairdressing community and gain exposure of the brand within the city.	The sum of the project cost amounts to \$680 million, and construction will be completed in 2014. The project is fostered by the ministry of culture, sports and tourism and is funded by the Korean government. Several spaces such as the events spaces will be income generating.
Organization structure and decision making	
<p>A professional hairdressing academy that aims to provide essential education to hair stylists and salon owners to ensure they have the highest level of technical expertise and knowledge of women's expectations, aligning strongly with the latest fashion and beauty trends.</p> <p>Unilever is a Public company and is listed on the London, Amsterdam and New York stock exchanges. It has a board of directors with a Non-Executive Director, Feike Sijbesma.</p> <p>Decisions are made from the top of the Unilever group. However, the hair academy is run and maintained by the South African division of the Motions Brand.</p>	<pre> graph TD     A[President of the Republic of Korea Chief Supervisor] --&gt; B[Presidential Committee for Hub City of Asian Culture (Chairperson appointed by the President)]     B --&gt; C[Sub-committee (Chairperson)]     B --&gt; D[Ministry of Culture, Sports and Tourism (Minister)]     D --&gt; E[Office for Hub City of Asian Culture]     E --&gt; F[Gwangju Metropolitan City]   </pre> <p><b>President of the Republic of Korea</b> Chief Supervisor</p> <p><b>Presidential Committee for Hub City of Asian Culture</b> (Chairperson appointed by the President)</p> <ul style="list-style-type: none"> <li>Number of Committee Members: 30 persons</li> <li>Deliberates and advises on execution plan(s) for the Project(non-standing)</li> </ul> <p><b>Ministry of Culture, Sports and Tourism</b> (Minister)</p> <p><b>Office for Hub City of Asian Culture</b></p> <ul style="list-style-type: none"> <li>Creates Hub City of Asian Culture (Formulates and implements Master Plan)</li> <li>Supports the Presidential Committee</li> </ul> <p><b>Sub-committee</b> (Chairperson)</p> <ul style="list-style-type: none"> <li>Culture Planning, Asian Culture Complex</li> <li>Culture City, Public Participation</li> <li>Cultural Industry, Human Resources in Culture</li> </ul> <p><b>Gwangju Metropolitan City</b></p> <ul style="list-style-type: none"> <li>Creates Hub City of Asian Culture (Formulates and implements Year-by-year Action Plan)</li> </ul>



· Office for Hub City of Asian Culture



## THE PROJECT

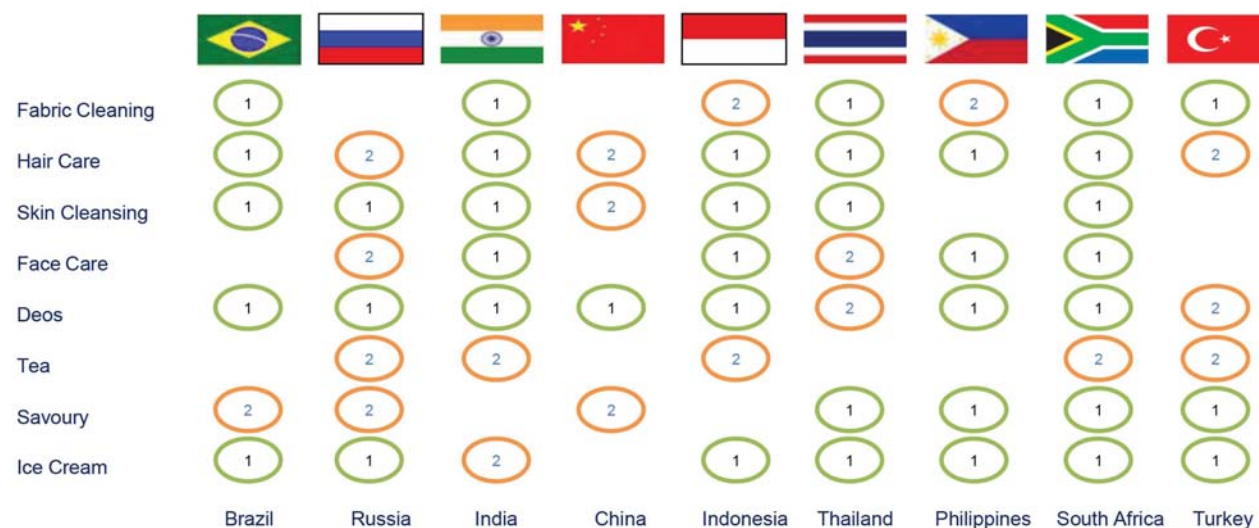
### How was the project initiated?

African hair has unique requirements. However, just 20 years ago there were very few high-quality products available that addressed the hair care needs of African women. Furthermore, the products on the market did not empower them to reveal their true confidence and beauty (Unilever.co.za). Motions mission statement includes a desire to change the nature of the hair care market by introducing a range of high-quality hair care products and a hair academy specifically created for African hair of all types and textures.

The Asian Culture Complex (ACC) was won through a UIA approved Open International competition in 2005, sponsored by the Korean Ministry of Culture in order to help the Asian continent to celebrate their culture heritage.

### How was the brief formulated?

## UNILEVER IS STRONGLY POSITIONED IN KEY MARKETS



The brief was a hair salon and events space for product launches and press releases. The hair academy aims to train 5000 hair stylists per year with skills ranging from shampooing, cutting, relaxing and treatments.

The project is conceived of as a Memorial and a Citizen's Park, an uninterrupted extension of the city fabric into the historic site. Representing a new spirit for Asia in the 21st century, the ACC encompasses 140,000 sqm of cultural program in five linked buildings: the Children's EduCulture Centre, the Asian Culture Centre, the Asian Culture Creation Centre, the Asian ArtPlex, and the Asian Interchange Centre. The design for the ACC utilizes natural light to create a connection with nature, and the park is a "green roof" that creates a cool calm place in the city.

### Factors determining the site

The hair academy is situated in the centre of Johannesburg close to a busy informal and formal trade of hair styling and hair in general. The Hair salon and academy is located in one of the old buildings in town decorated with graffiti inside.

The project is sited in Gwangju, at the site of the historic May 18 uprisings that led to Korean Democracy. The lot is 128,621m' in size, with a total floor space of 178,199m'.

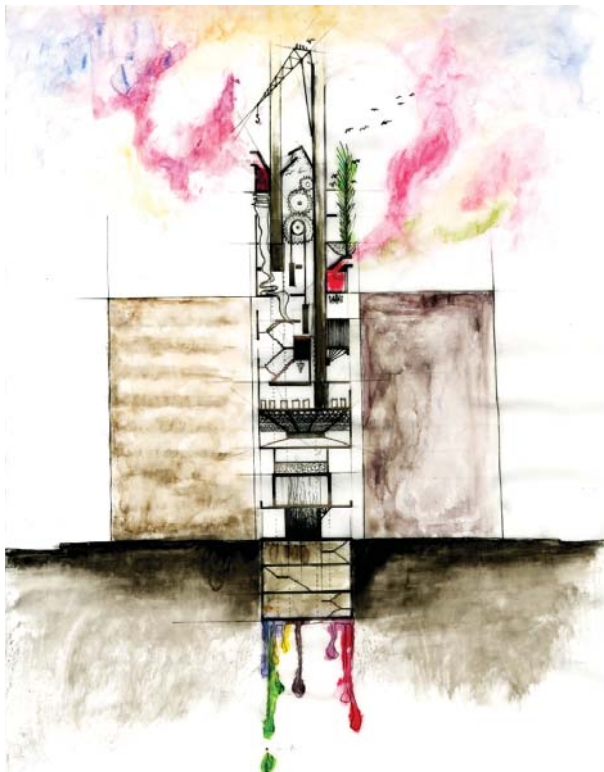


IMPLEMENTATION	
Market Investigation	
Due to Unilever's size and involvement with more than 50 countries worldwide. Their market research is thorough in order to bring in investors and maintain profit. The image below is an indication of the ranking worldwide that Unilever has in Haircare and beauty:	Site mapping and understanding the culture in surrounding Asian countries in order to propose programs that will stretch over the South Korean borders.
Who designed the building and the process involved	
Ongoing investment in the development, research, innovation and marketing of its brands and products so that they continue meet customers needs. The press release states that they hope to train around 5000 stylists each year. The architect's information could not be found. However, social participation was done through advertising and promotions in the centre of Johannesburg	UnSangDong Architects + Kim Woo Il are the architects of the development. The development is only to open later this year in 2014.

INTEGRATION	
<p>This case study is relevant to this thesis in terms of observing how an international company is profiting from the local economy. It is important to note that Unilever decided to position the Motions brand first hair salon in the centre of Johannesburg in order to be close to an already established market.</p> <p>The international company is trying to form links and networks with the local industry which is an important aspect. It is a valid business model in terms of introducing international ties and investment into a local industry that may not be receiving any support from the local government in terms of services and funding assistance.</p>	<p>This case study is relevant to this thesis in terms of practicing revitalization in a city through an intervention that may not be entirely profit-led and is more focused on social capital and encouraging the local potential.</p> <p>This is a government funded project and it would be interesting to look at possible funding for the proposed thesis programme through Johannesburg Development Agency and other government initiatives such as Tourism Enterprise Programme (TEP) and The Small Enterprise Foundation (SEF).</p> <p>The Asian complex includes income-generating spaces such as event spaces that could be introduced to the programme in order to help with creating an income to sustain the development further.</p>

## THE EVOLUTION OF THE HAIR MUSEUM IN RESPONSE TO ITS CONTEXT

The evolution of the Hair Museum has undergone 4 main stages of change and responses. Building 1 was located next to JAG to the West. Building 2 was altered to be directly opposite JAG and was the length of the Joubert Park grid. Building 3 was altered to be the width of JAG but was changed to be a high-rise tower to accommodate the program. Building 4, the final design, reverted back to building 3 as it felt the best scale and response to the urban scale and functioned best with its programme.



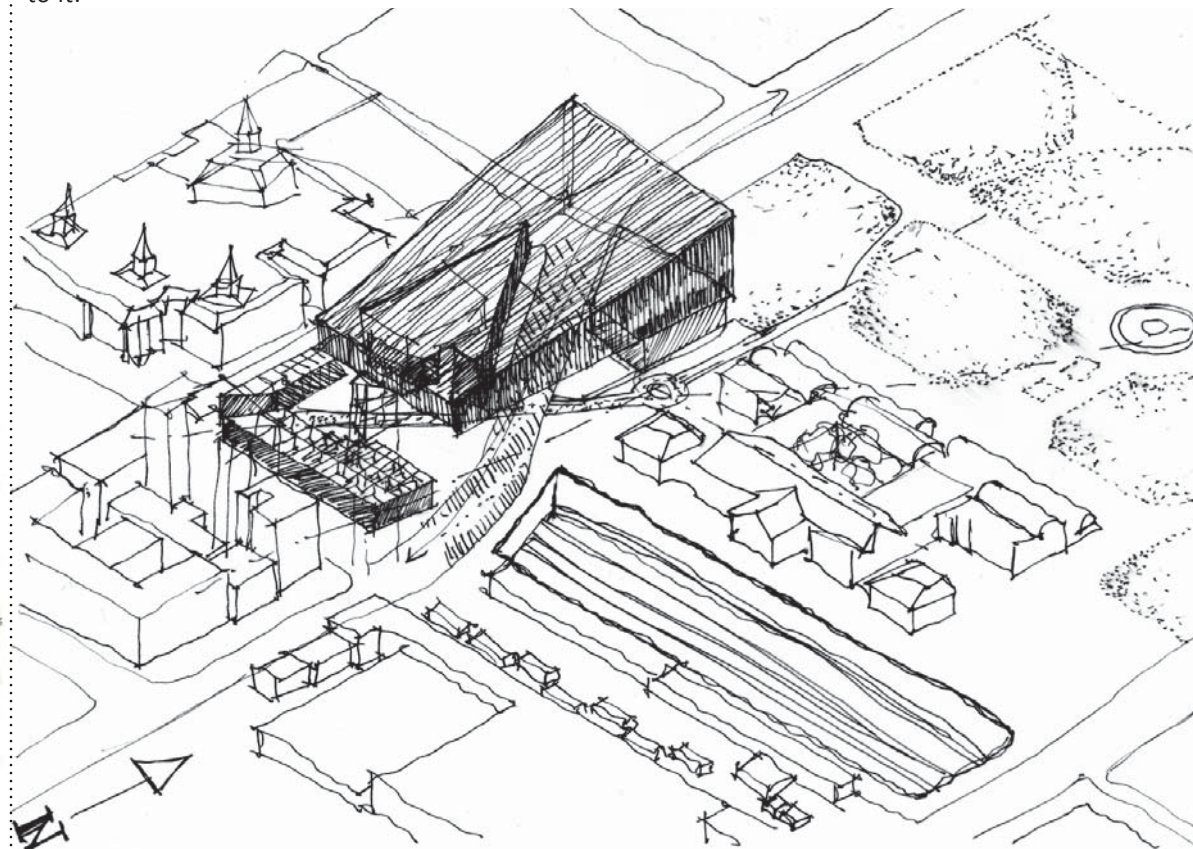
### BUILDING 1

The building began to the West of JAG and decked over the triangular hole that the railway created. It bridged over the road on the upper levels and has a public plaza internally.

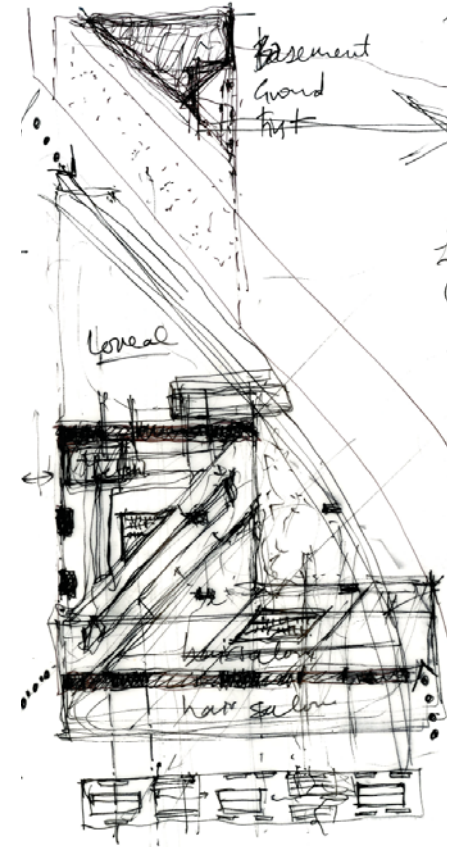
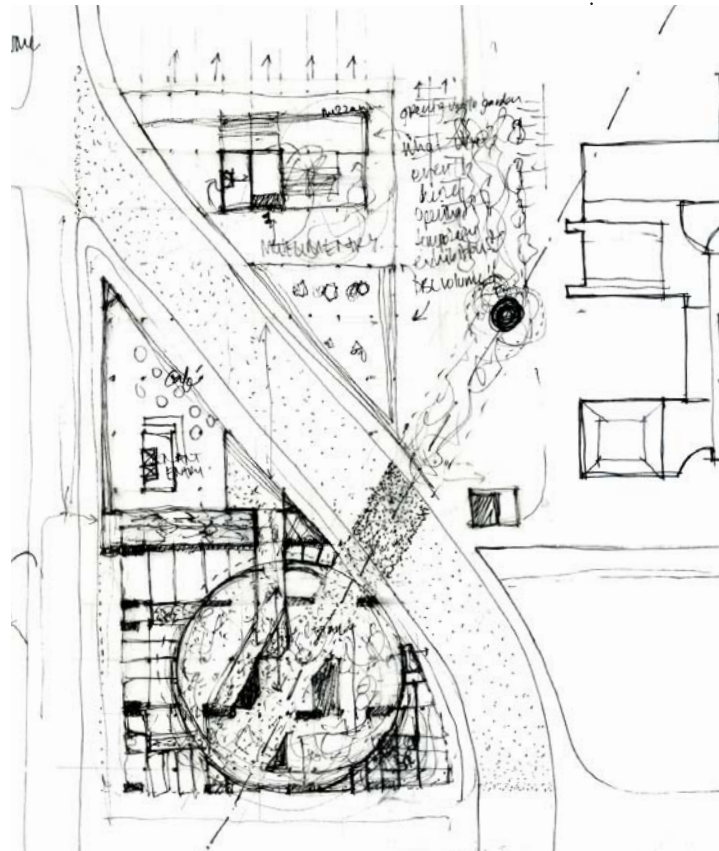
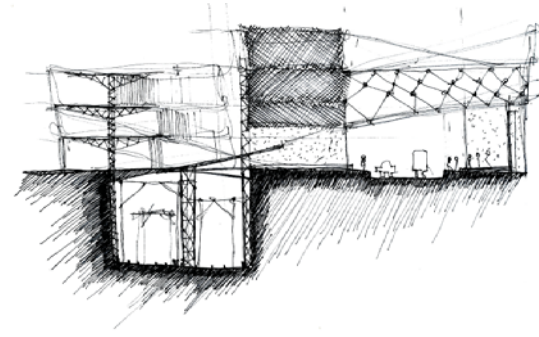
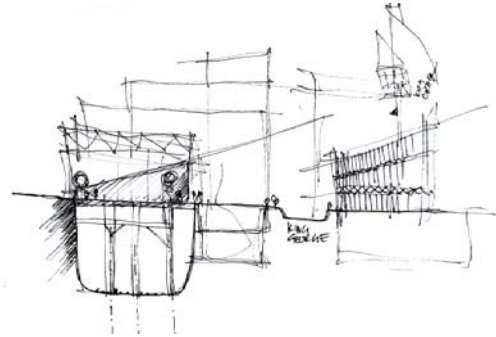
- The vehicle access into JAG and the proposed building because problematic due to limiting space.
- The form became forced in order to accommodate the programme.

#### EXPLORED FURTHER BECAUSE:

- Due to the proximity of JAG, the positioning did not feel significant enough in order to response to it.





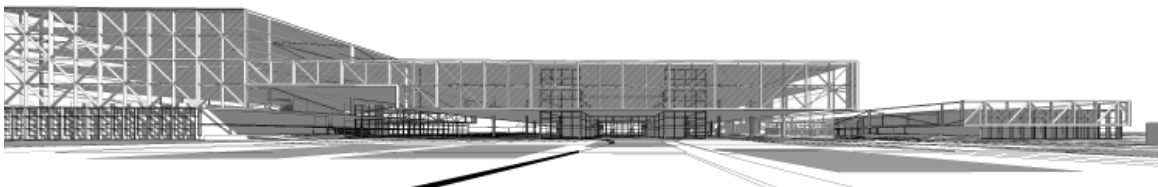
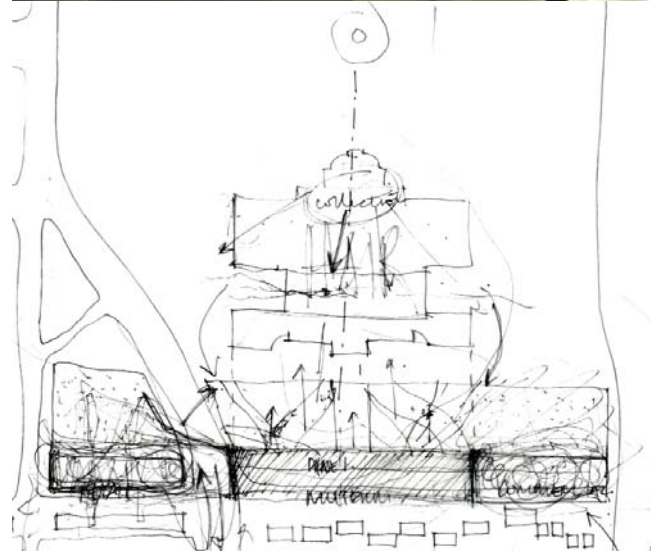
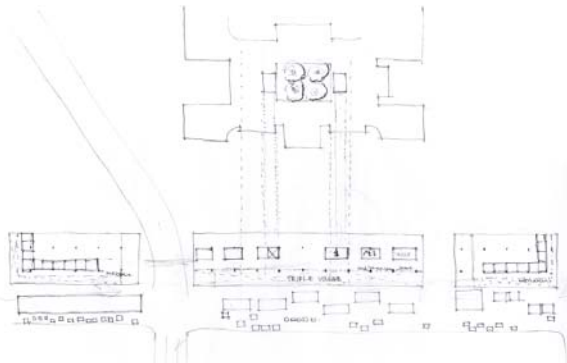


## BUILDING 2

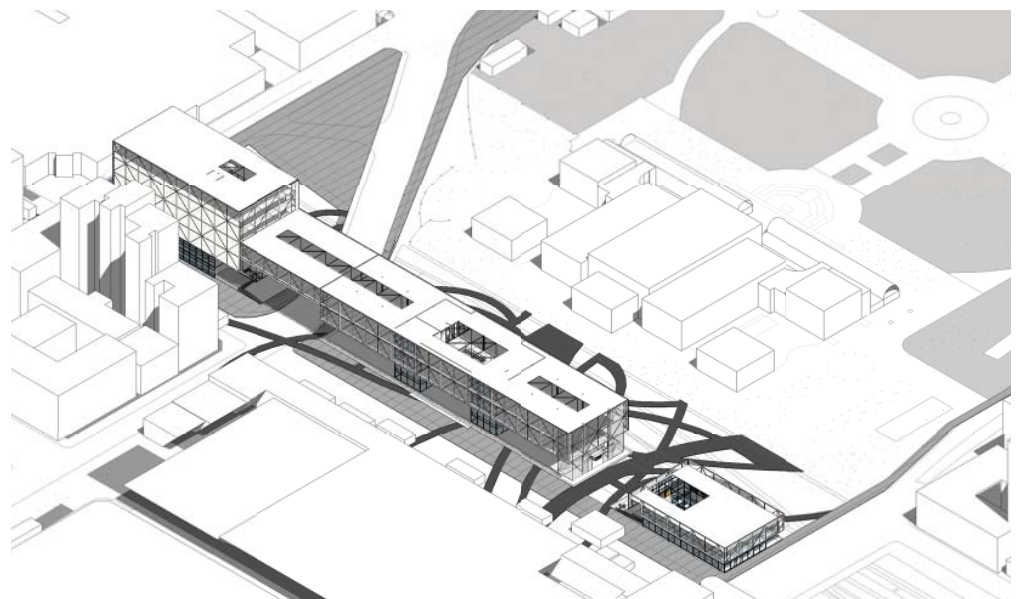
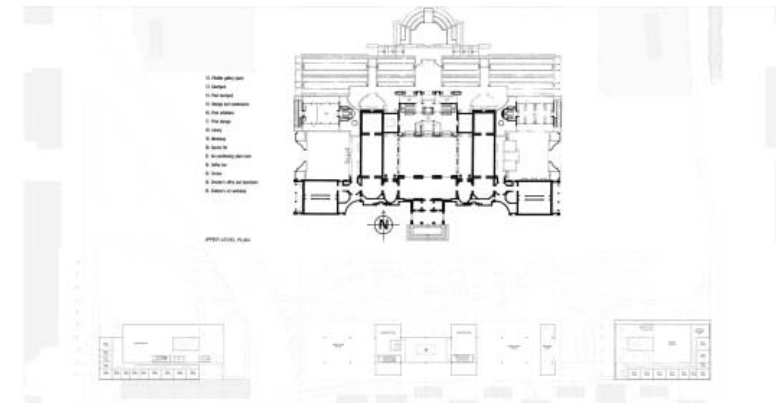
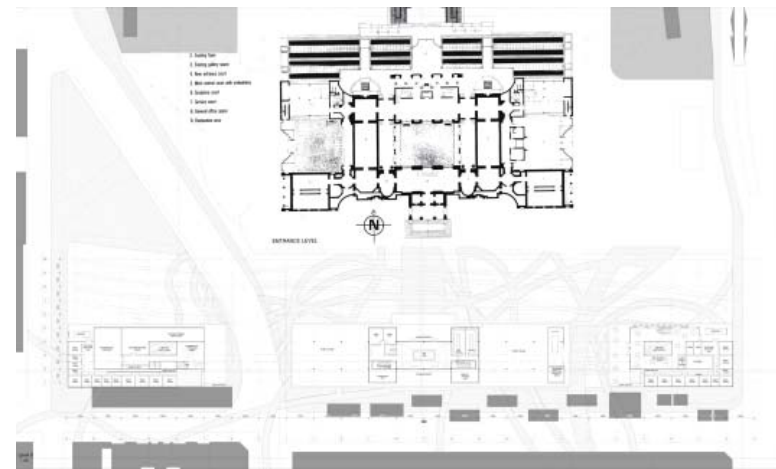
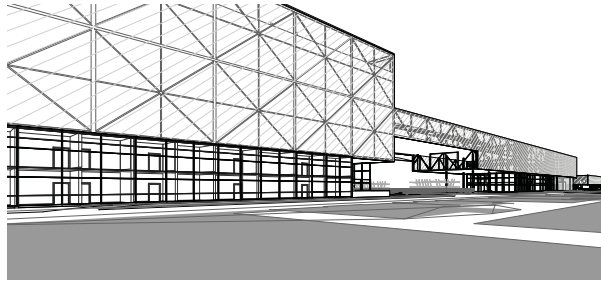
The building was placed directly opposite JAG, naturally made the same width as Joubert Park. It was conceptualized to be building that worked with the high density movement along Noord Street joining to all the transport nodes.

### EXPLORED FURTHER BECAUSE:

- Circulation became problematic due to the length with in different levels of the building.
- Plan felt excessive and was never worked out correctly
- Grid system could not be worked out in terms of spaces







## BUILDING 3

Building 2 was experimented and explored by changing the width to that of JAG.

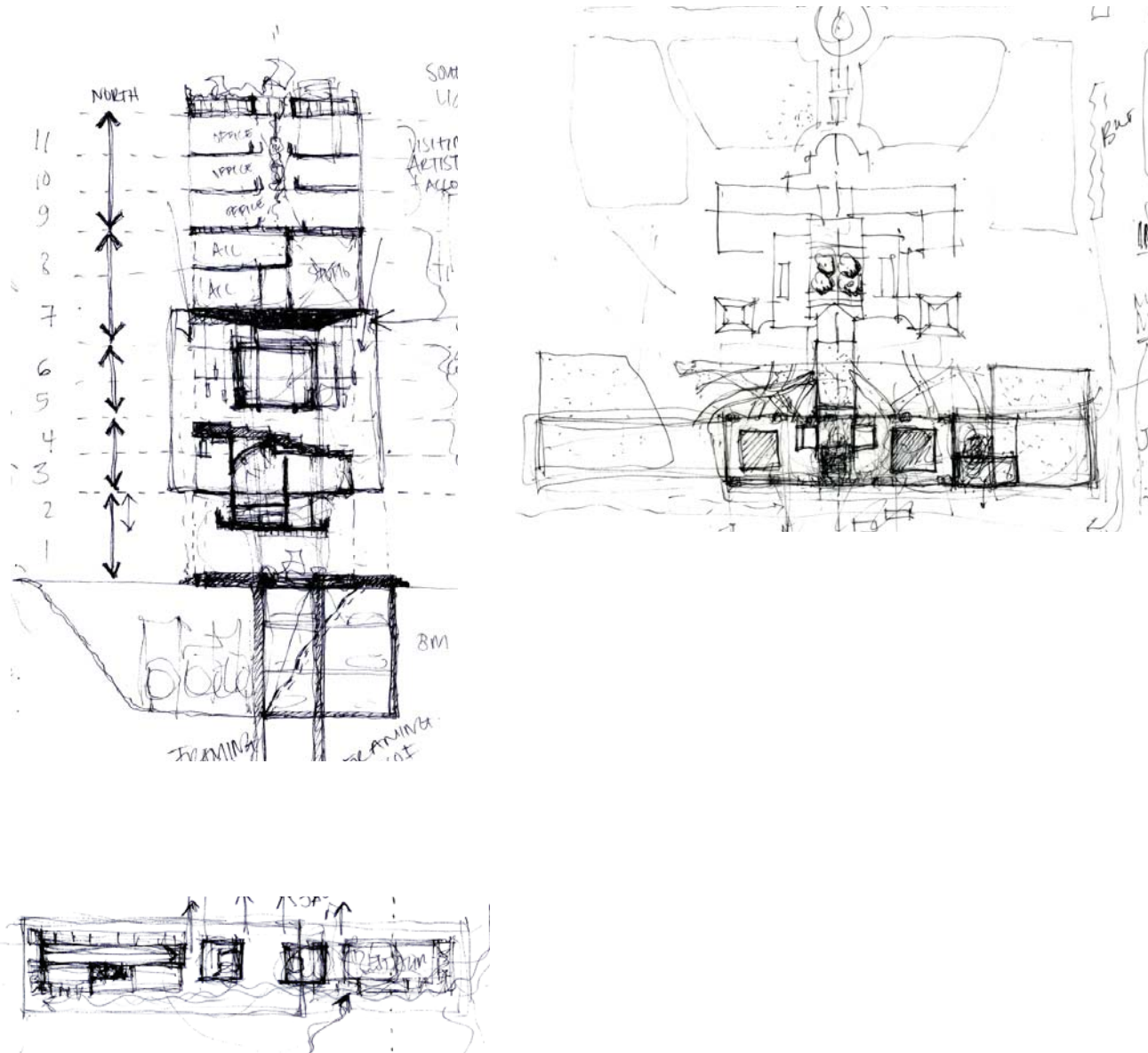
### EXPLORED FURTHER BECAUSE:

-The building became an high-rise tower in order to accommodate the programme in as it was taken away from either side. The height seems out of proportion to the context surrounding JAG and became overpowering.

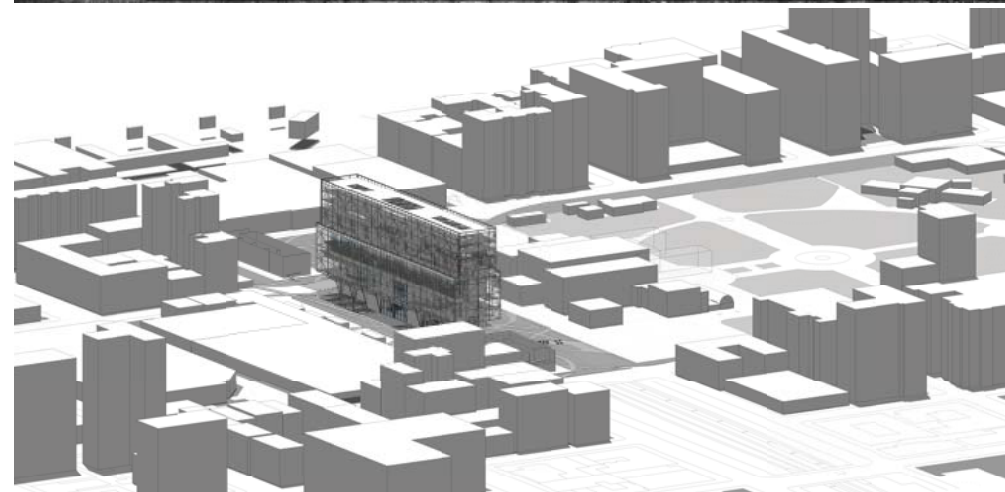
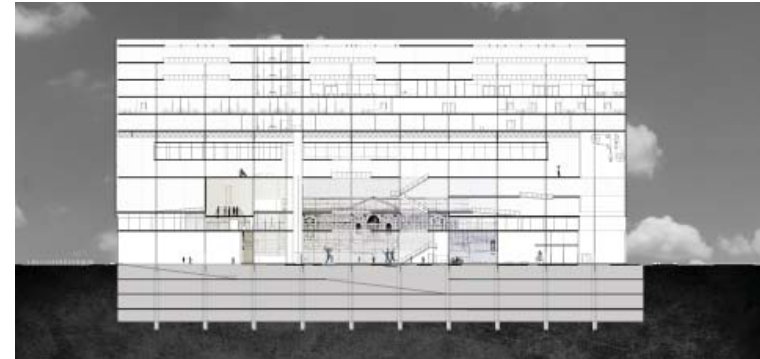
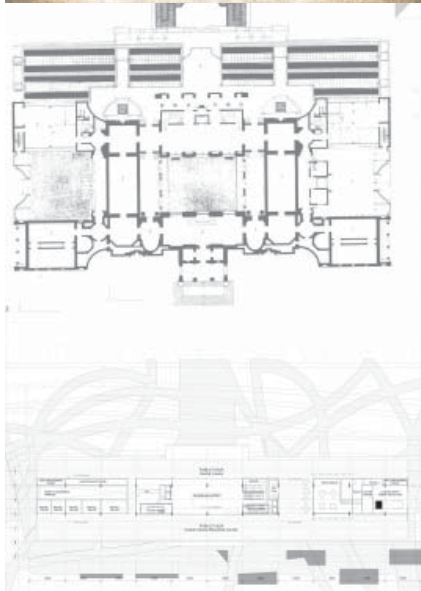
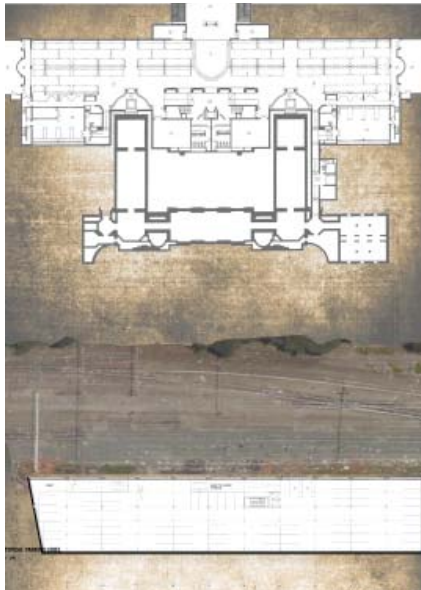
-The respectful response that was intended with building 2 was lost as the tower seems incongruous to the scale of JAG.

-The ground floor was compromised due to much less space available to serve all programmes from the street level. This was problematic as the building was conceptualized from the beginning as a building that provided mediating from street level and worked with movement due to the high foot traffic.

-During the third review, it was advised strongly that the building be spread out and made less tall.







## BUILDING 4 / FINAL DESIGN

After experimenting with the building, it was decided that the height needed to be brought down in order to relate to the context and to not overpower JAG.

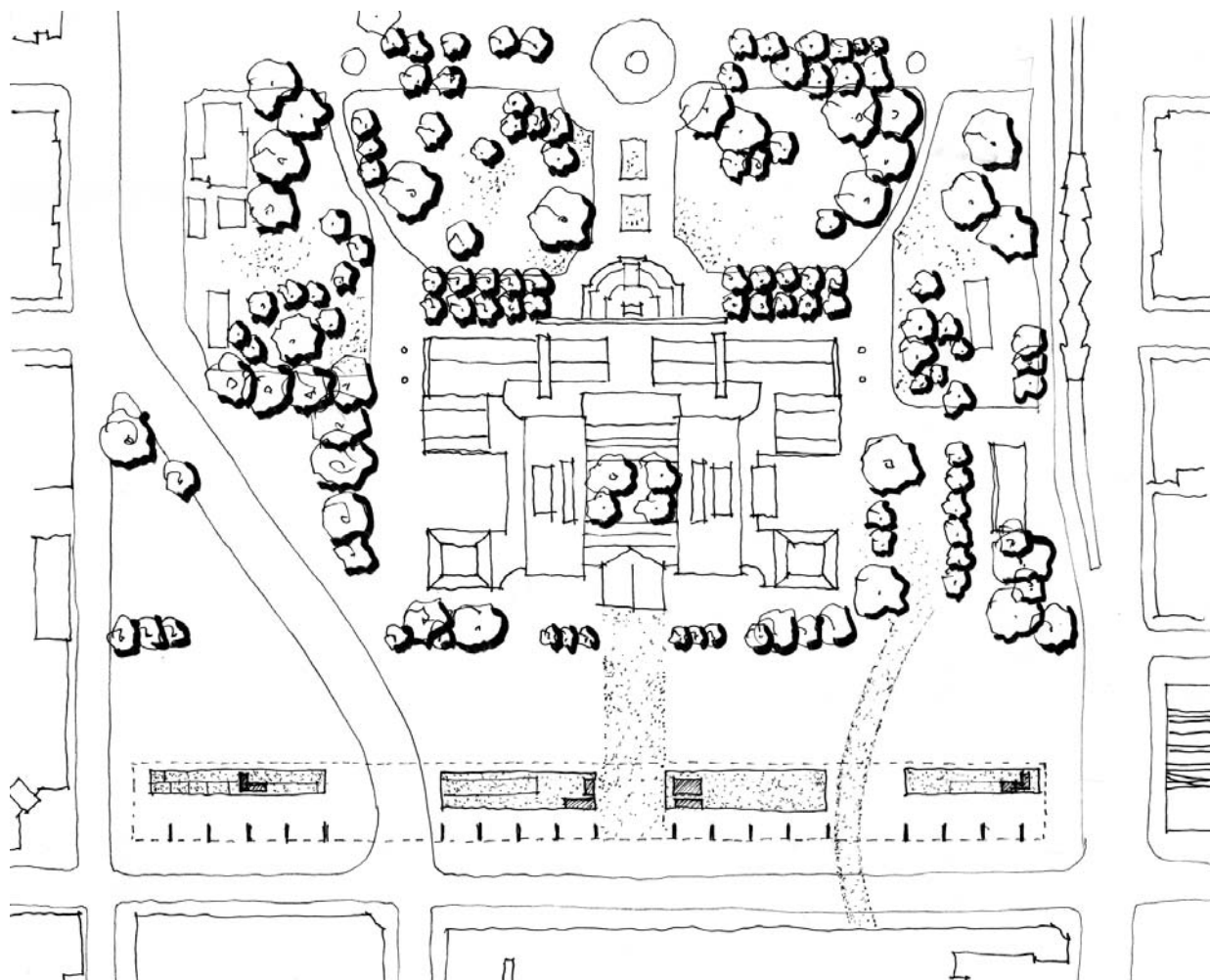
-Due to the proposed urban framework, the space to the south of the site was planned to be turned to a park as Lutyens had planned originally. A high-rise building would not be fitting when taking the future urban framework into consideration.

- The building had to be spread along the southern edge of Joubert park once again creating a strong edge that could then work as a mediator to the city beyond. It also respected the original grid of Joubert Park.

-Due the building plan being explored, previous issues with circulation, structure and ventilation were solved.

-Even though the building is very long, the strong edge is created. The proposed public building creates a statement and acts as a strong gesture of movement along the length of Noord Street directly below Joubert Park fitting into the high density movement already taking place on the site.

-The long plan allows for all programmes to be activated at the street level, and most importantly has enough space for proposed retail to supplement itself into the existing markets surrounding the site.





## THE BUILDING

### TRANSPARENCY

The eternity of the period art within JAG gives one the impression that it has lost a sense of time, JAG has become a capsule separate from the outside world. As the context in which JAG stands has changed drastically since it was built, the neoclassical building stands in isolation fenced off from its surroundings. Lindsay Bremner writes in her book titled 'Writing the City Into Being: Essays on Johannesburg. 1998-2010', that due to the juxtapositions and the shifting boundaries of extreme opposites in Johannesburg, it is usually difficult to understand the city as the inner workings are reluctant to reveal themselves at once and one must suspect that there must be more to it (Bremner, 2010). Understanding these mechanisms and transcending past the outer layers of what is perceived at first glance is the elusive aesthetic of Johannesburg. This relates to the hidden inner-workings and complex networks of hairdressers traversing the city, once these are unearthed, the city can be understood further. This elusive notion of knowing there is more to what is portrayed is what inspired the façade of the Hair Museum. The semi-translucency of PVC paneling gives the suggestion there is movement inside but suggests to the onlooker to come inside and have a look in order to discover what is inside. The translucency is also a response to JAG, as it

is constructed mainly out of heavy materials such as masonry and Elands River sandstone and gives no hints or clues to what lies inside. By breaking the time capsule that secludes the interior to the exterior, by creating a visual connection linking the art of the Hair Museum to people working, living and commuting past it.

### LIGHT

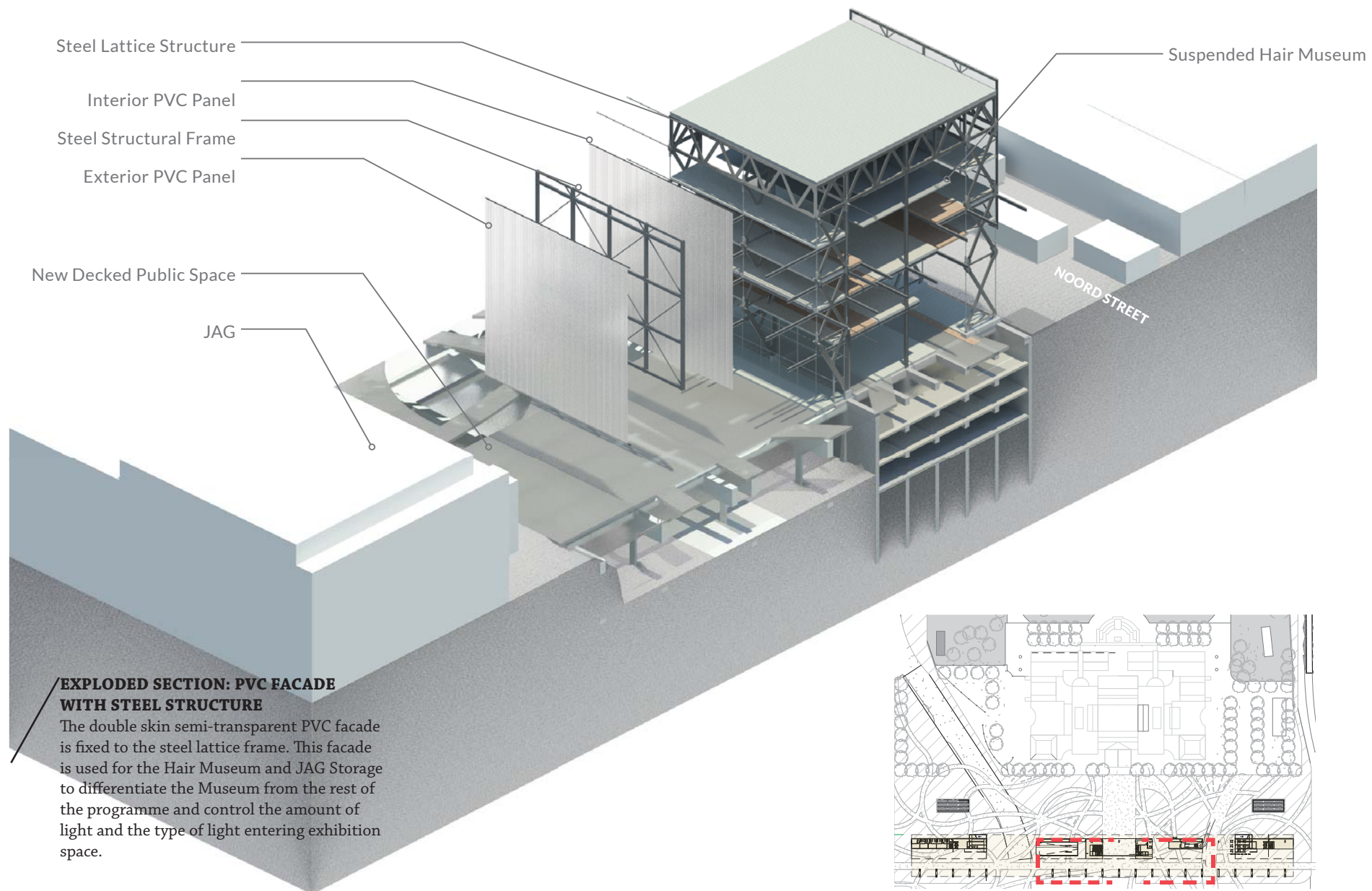
Most of JAG's interior, the original Lutyens and expansion, is lit from above, although this may create a uniform light source, the exterior is not brought into the gallery other than through the courtyards (which are controlled spaces and do not relate the museum to the context). The Hair Museum breaks away from this, by allowing different light to enter the museum and subsequent supporting programme through the façades North Light allows for well lit public spaces and warm rooms such as the artists accommodation and offices; while South light aids studio spaces with softer light. The steel lattice frame will use light to create patterned shadows on the floor of the spaces inside that allude to patterns of hair crafting. The double skin of the façade allows for the Museum to be lit from within, projecting light outside during the night time. Simultaneously provide light to the markets on Noord Street and

to the new proposed decked public plaza in front, will aid these public spaces that are currently considered to be dangerous by clearing visibility during dark. At night the building casts a white light across its surroundings.

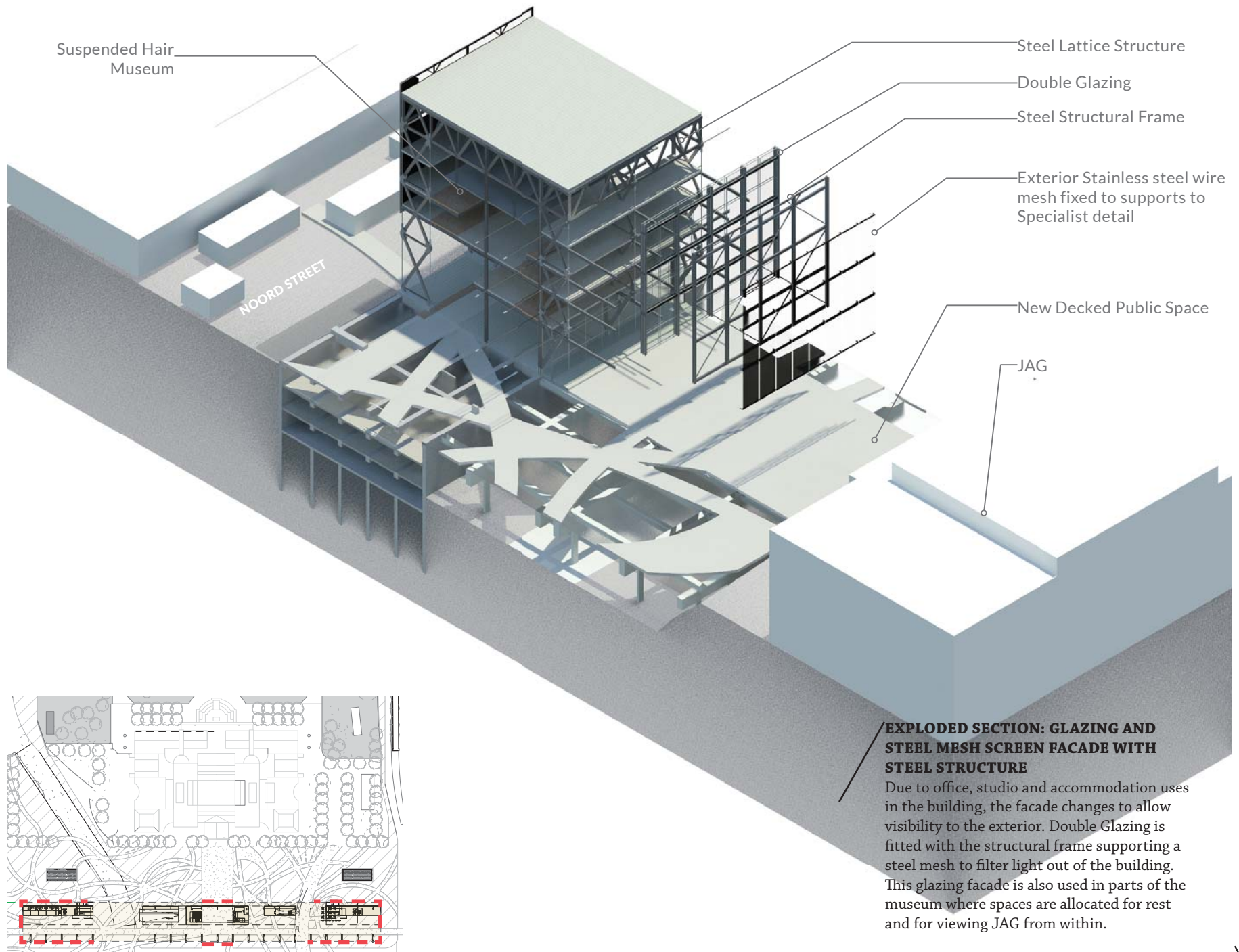
### STEEL LATTICE STRUCTURE SUSPENSION (LIGHTNESS)

Le Corbusier stated that light is the most important in architecture because we can appreciate architecture in the light that surrounds it, fills it or pierces it. The massing is only revealed in light or the absence of. Le Corbusier also eluded to lightness in the sense of weight. The Hair Museum being suspended off the edge of the railway lines that have divided the city for over 100 years, perches over the edge, suspended over the public plaza. JAG's entire structure is set upon a projected base, suggesting heaviness and monumentality, in order to mediate the imposing architecture with the surrounding context the Hair Museum is lifted 7m above the floor level with spaces that spill out onto the street whilst providing a egalitarian public plaza that spread from underneath it to the south entrance of JAG. JAG's structure is not projected to the outside and none of the exterior façades project what spaces are inside.

# FACADE







It is noted, 'For Lutyens, the experience of the exterior and interior was not bound by rational correspondence' (McTeague, 1984: 149). Steel was used due to its light-weight material properties as the building is perched on the edge of a railway line and decking. Steel is also a material that speaks of tension and compression, much like hair does. The lattice patterns of the structural frames are an abstraction of the patterning of hair braiding.

A steel lattice frame structure was designed to support spaces internally as well as support the façade that is attached to it. Just as the Centre Pompidou in Paris, the building contains a series of uniform spaces supported externally by a free-standing structural frame, the whole capable of change in plan, section and elevation if the need arose. It is able to absorb the unforeseen requirements of the future. Acknowledging that the city has changed rapidly over the last 100 years, however JAG has been incapable to accommodate this change, the Hair Museum is intended to welcome change in the next 100 years.

The top floor in the building, is suspended off of the steel structure, and is a statement of the limbo-like status that JAG's 'white cube' galleries are in, due to them being in isolation to the outside; however the galleries of the Hair Museum are in a limbo-like status structurally not socially

and metaphorically. The suspension is also a nod to the informal traders and hairdressers that operate and transgress within a city that are not necessarily tolerated and beyond the limits set by by-laws, disciplines and conventions<sup>1</sup>. The Hair exhibition is suspended creating a weight-less environment where the rules, hierarchal notions, expected standards of beauty are lifted and the contents of the museum and visitors are broken free and liberated in their true forms.

## MOVEMENT CORRIDOR

JAG was designed by Sir Edwin Lutyens in the same tradition as country houses which greatly inspired his work; where the park within which the building sits is also designed. He created plans for Joubert Park with the intention of an integrated landscape and architecture as JAG was always meant to be one with the park. Therefore, the Hair Museum opposite the decked railway is intended to be one with the city. By connecting and allowing movement through the length and the width of the Museum, it is interacting and supplementing into well established transportation nodes that are responsible for the high foot traffic on the site.

The ground floor is created that is to initiate use by traders along where the steel lattice supports

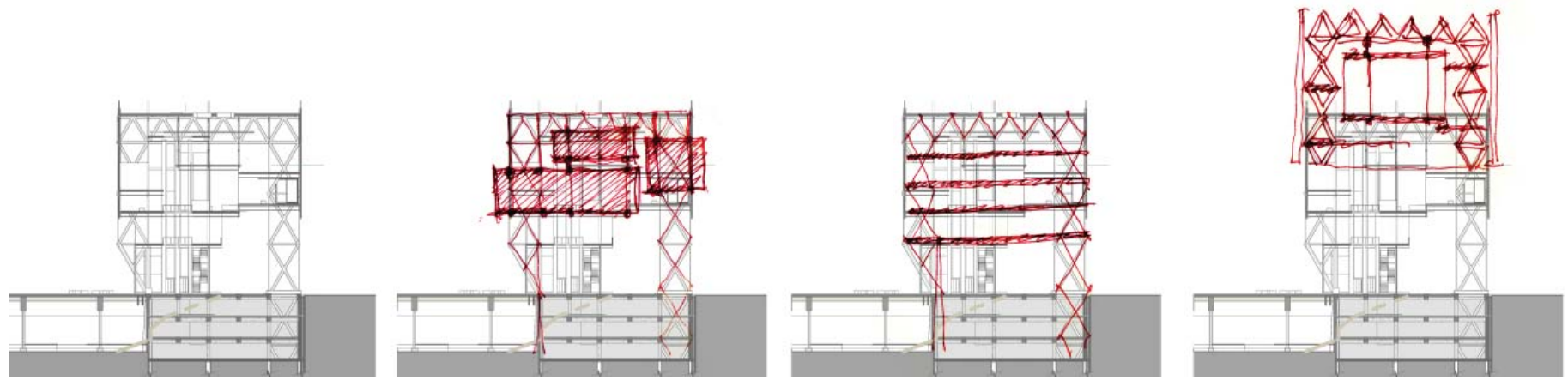
<sup>1</sup> Further discussed in essay on page 24-37

touch the sidewalk, by creating a gesture of edges for them to set up against. This space is enveloped by an arcade where movement along the West-East axis to tie into the current movement along Noord Street. The Hair Museum will marry the informal trade and the cultural recording responsibility of a Museum together.

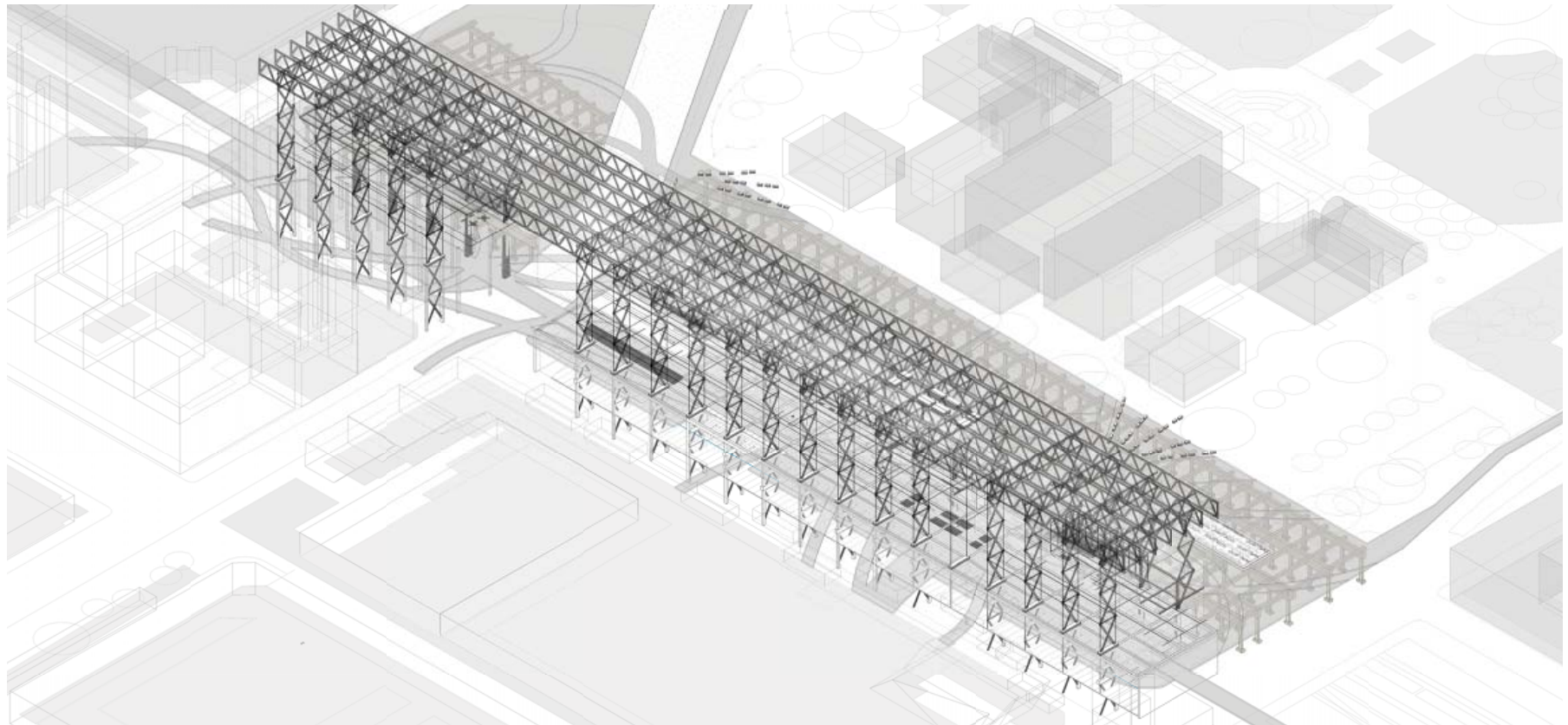
### FLEXIBLE STRUCTURE

**Opposite:** The structure supports lower floors and suspends the top floor. Inspired by Lina Bo Bardi's MASP building that enables a free-plan. The interior is free of the structure and if the programme were to change in the next century, the building would be able to accommodate the change much like the Centre Pompidou in Paris by Piano + Rogers.





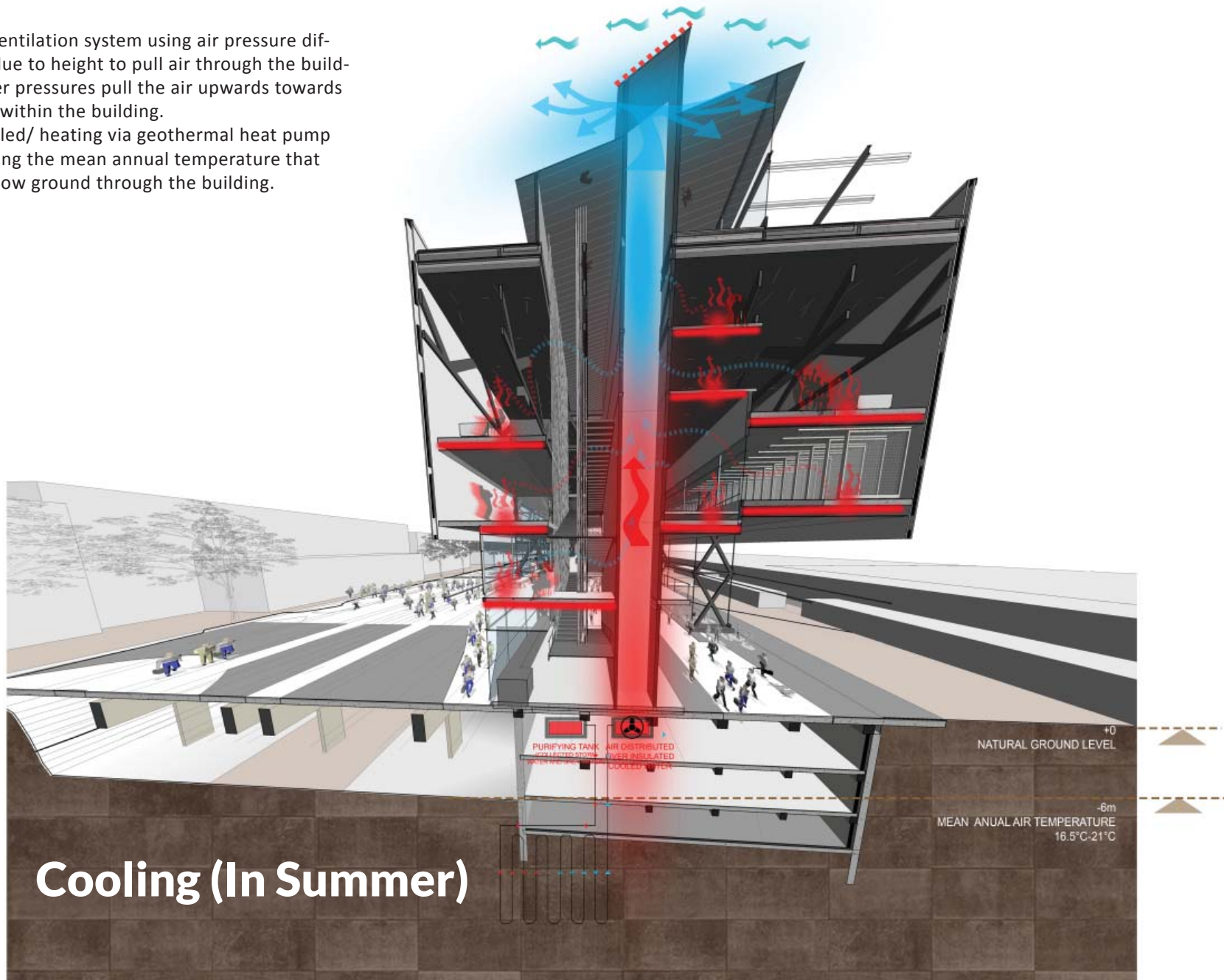
○ → 100 years +



## COOLING AND HEATING

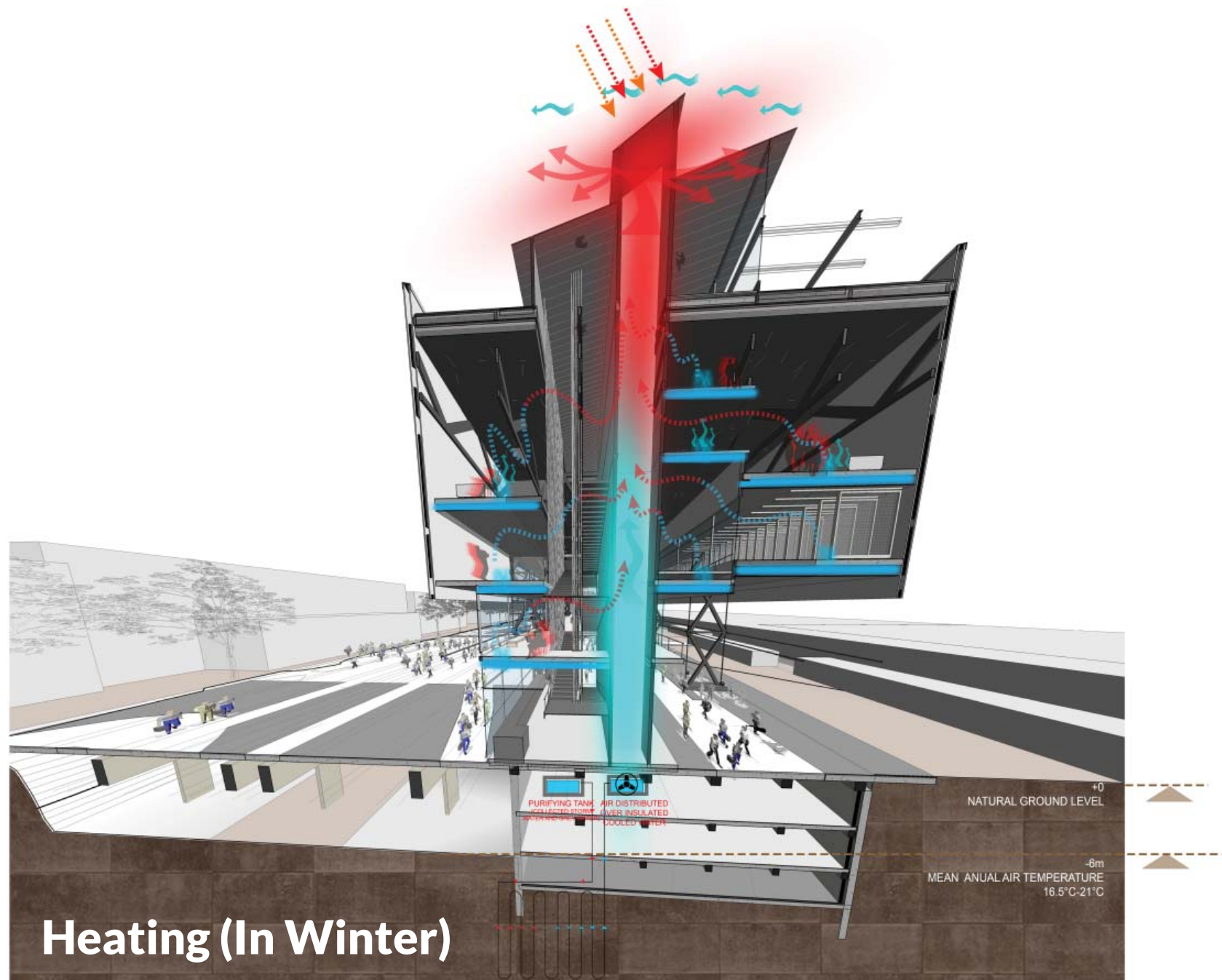
Passive ventilation system using air pressure difference due to height to pull air through the building. Lower pressures pull the air upwards towards air cores within the building.

Air is cooled/ heating via geothermal heat pump transferring the mean annual temperature that exists below ground through the building.



### Cooling (In Summer)



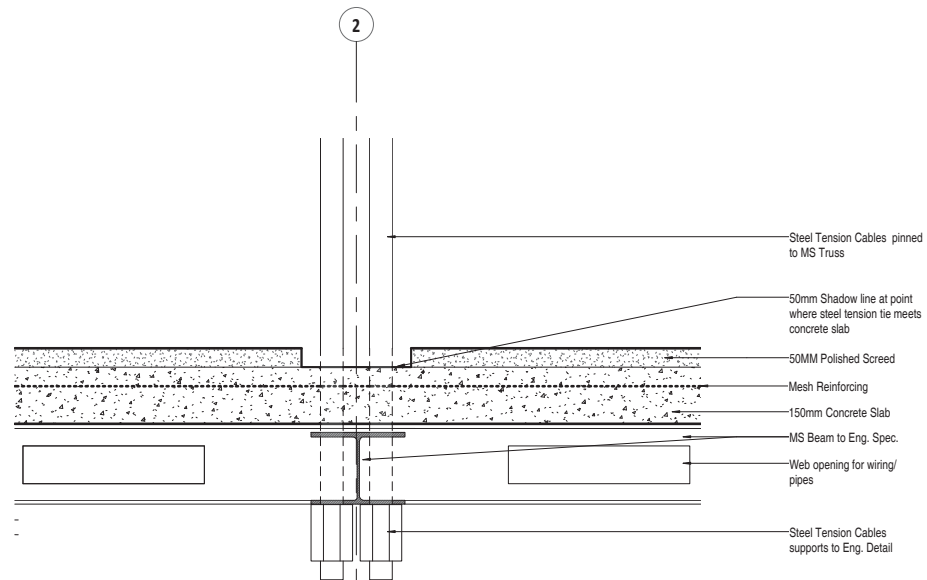


## Heating (In Winter)

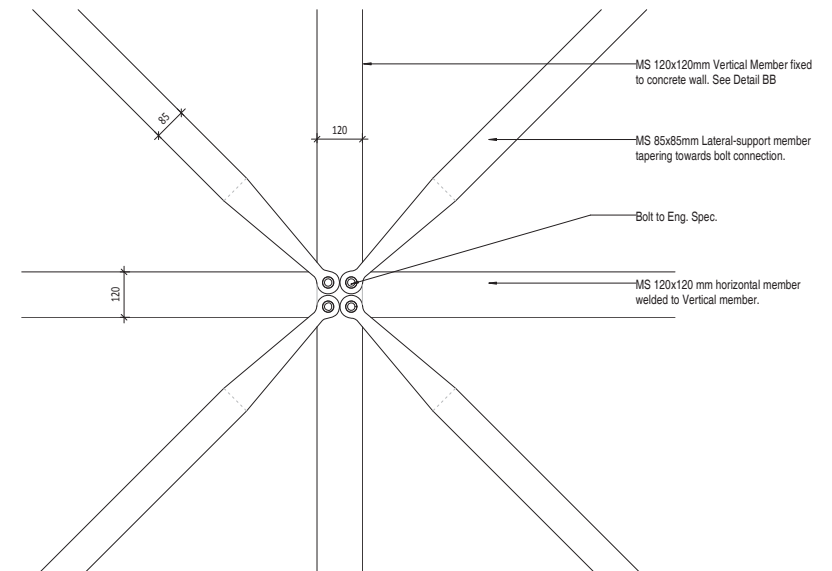
# CROSS SECTION



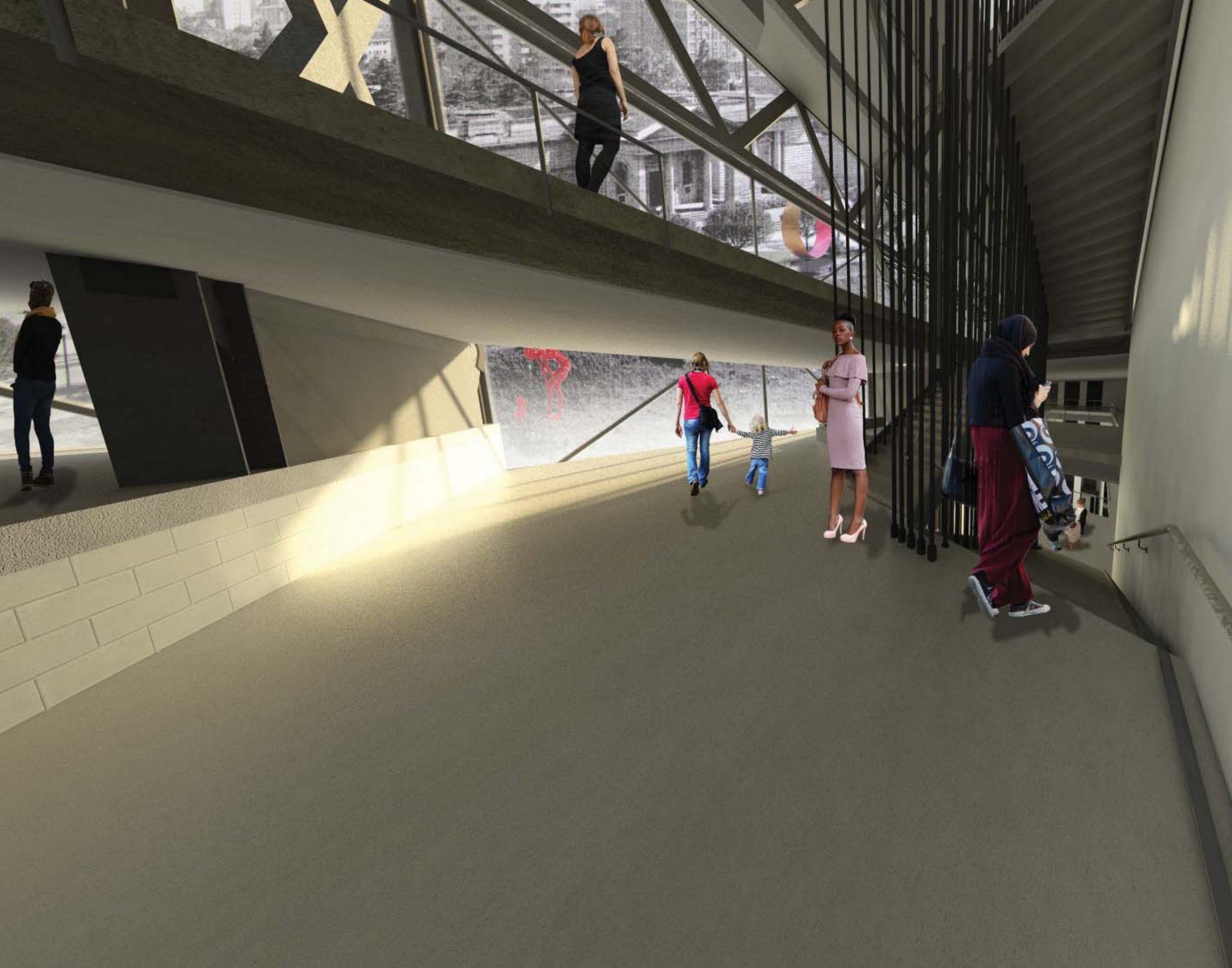




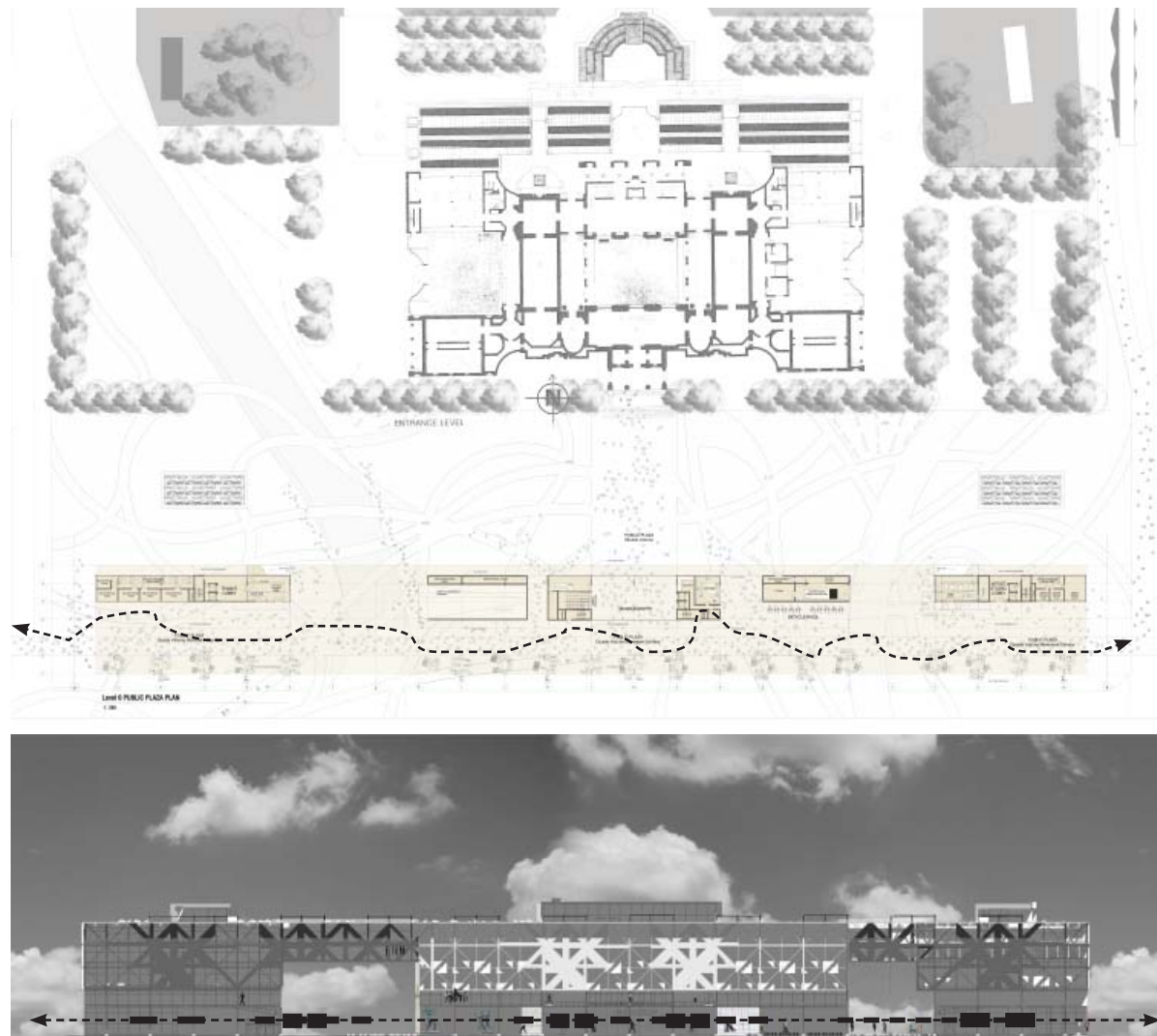
**DETAIL AA- SUSPENDED SLAB**



**DETAIL DD- STRUCTURAL FRAMING**



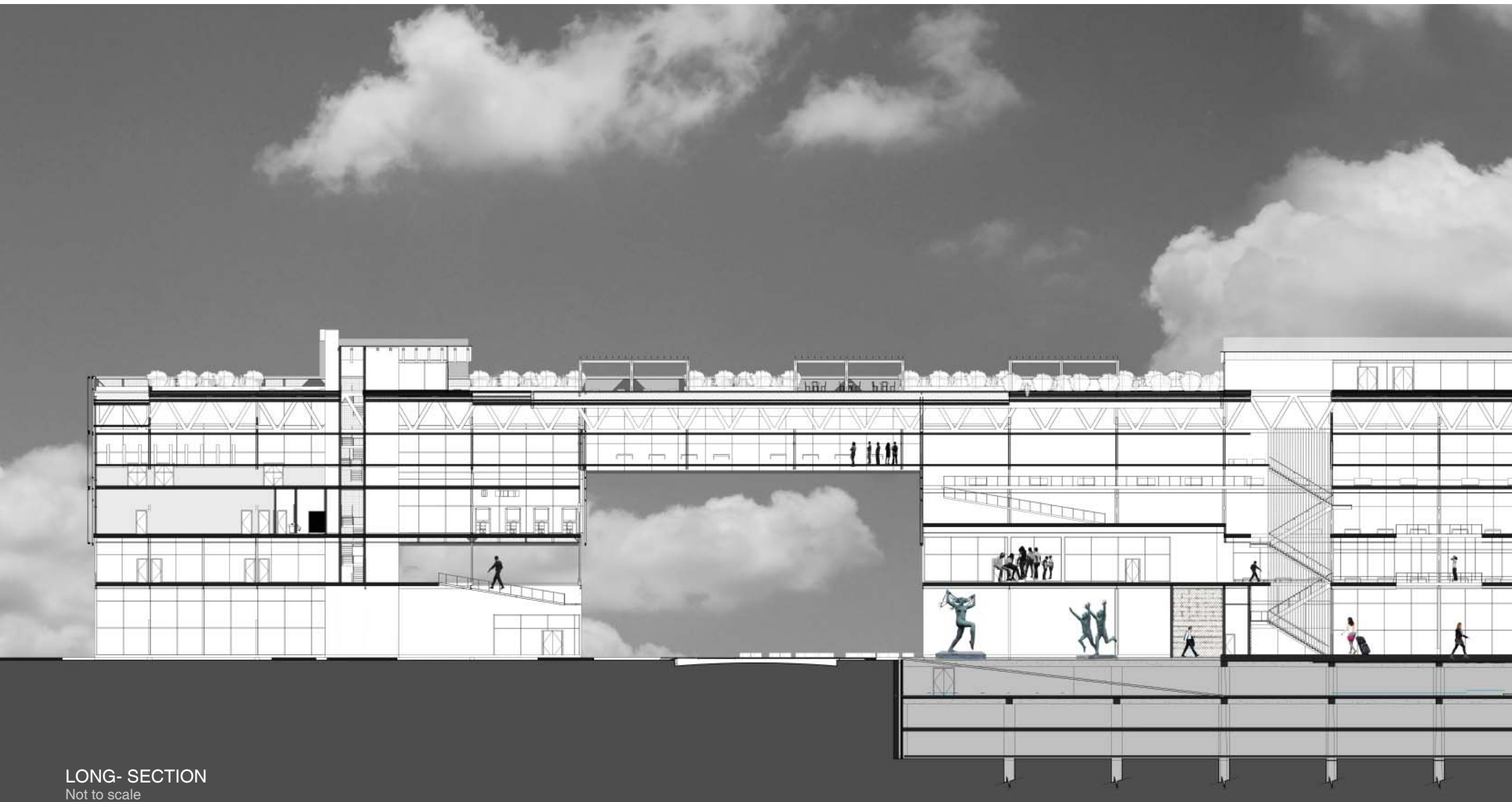




**VIEW OF INTERIOR STAIRWELL  
WITH VIEW ONTO THE JOHAN-  
NEBSURG ART GALLERY**

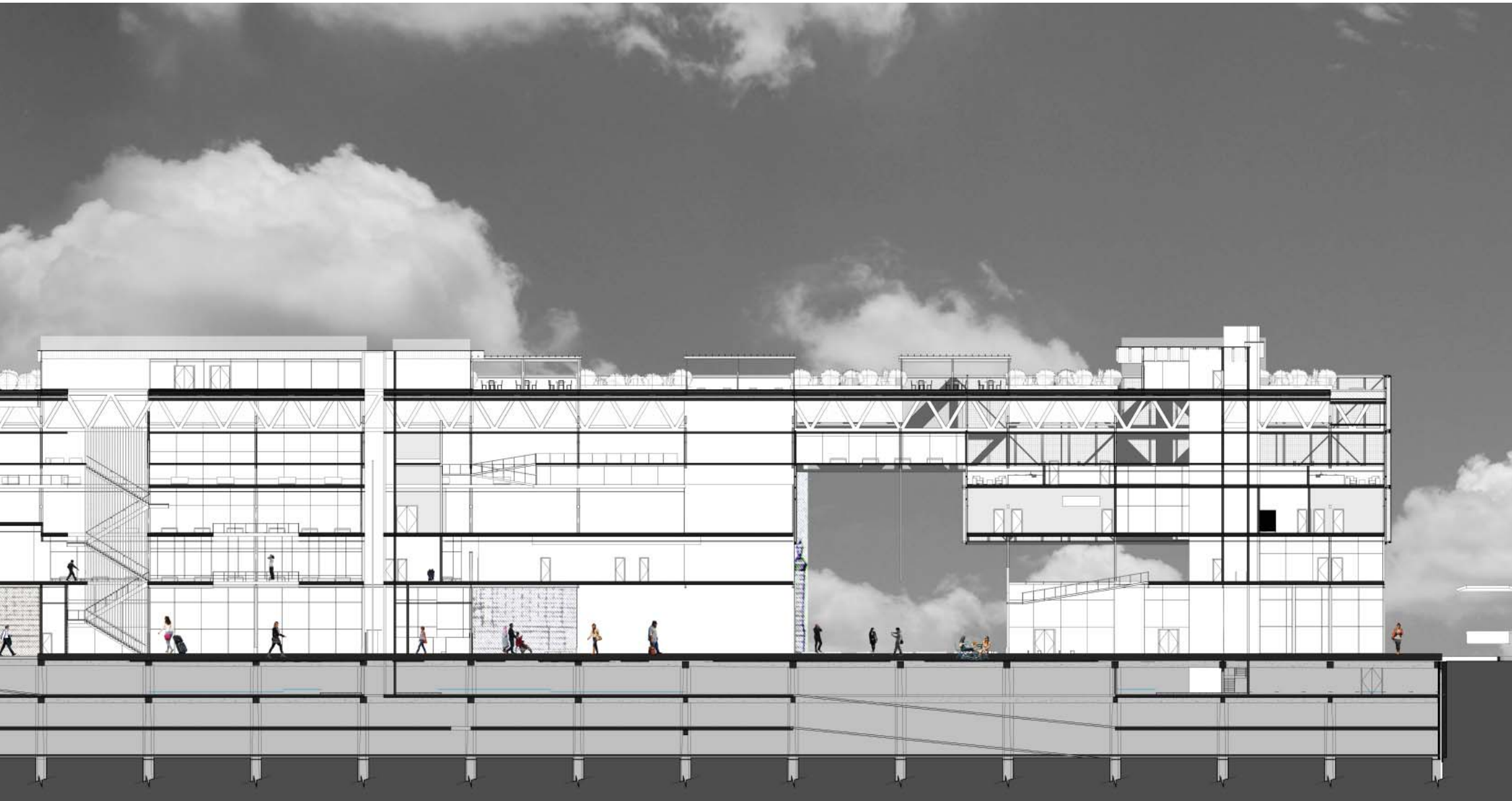
## CIRCULATION

JAG is symmetrical and ordered in its arrangement in plan with certain devices serving to indicate the route to the visitor. A primary axis parallel of the Great Hall extends through to other rooms. In each room, this primary axis is met perpendicularly with a secondary one, with all these rooms being governed by a system of ratios (McTeague, 1984). This hierarchal system giving the visitor the illusion that certain art has more importance than others is challenged with the circulation of the Hair Museum, where the steel structure holds up a 'box of art' and a movement corridor is repeated along each floor mirroring the movement corridor on the street level, but does not control the direction in which the visitor is to take. The space inside the gallery space of the Museum is to portray a sense of egalitarianism where no hierarchy is bestowed upon any art.



LONG- SECTION  
Not to scale













**INTERIOR OF THE ARCHIVAL JAG  
STORAGE GALLERY**











APPROACH TO HAIR MUSEUM ON NOORD STREET.



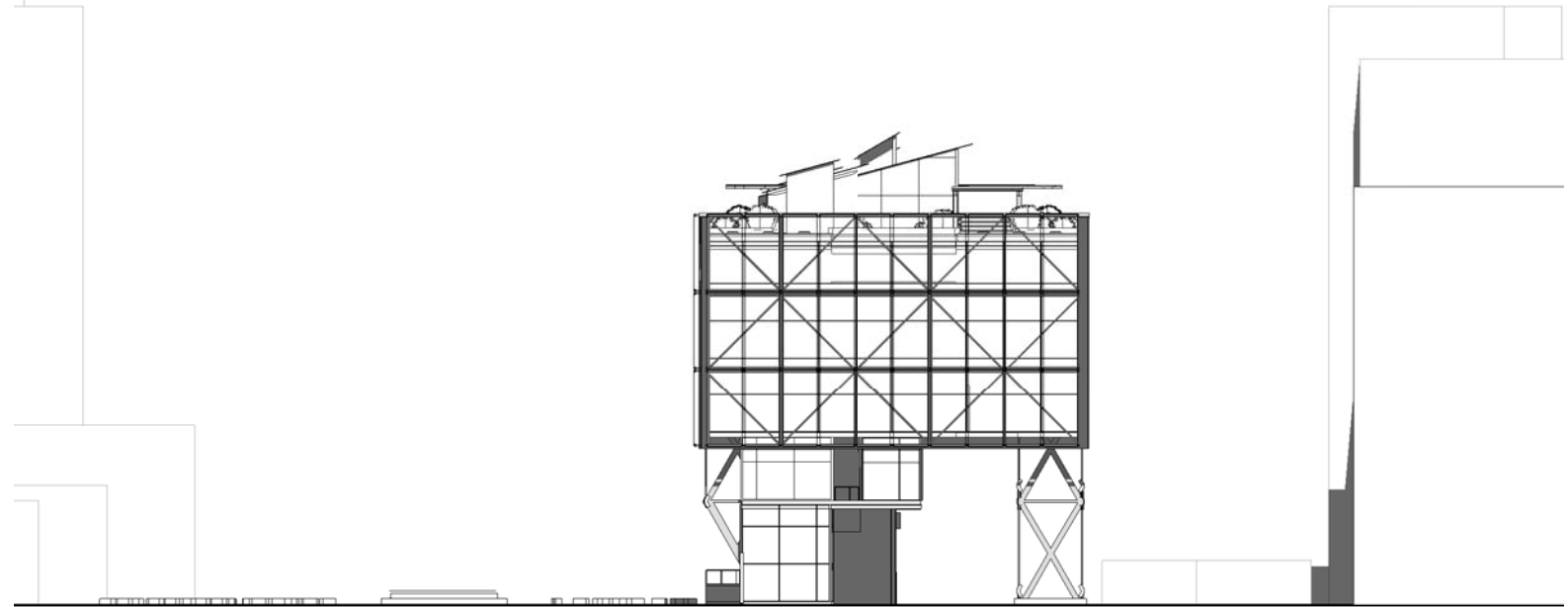






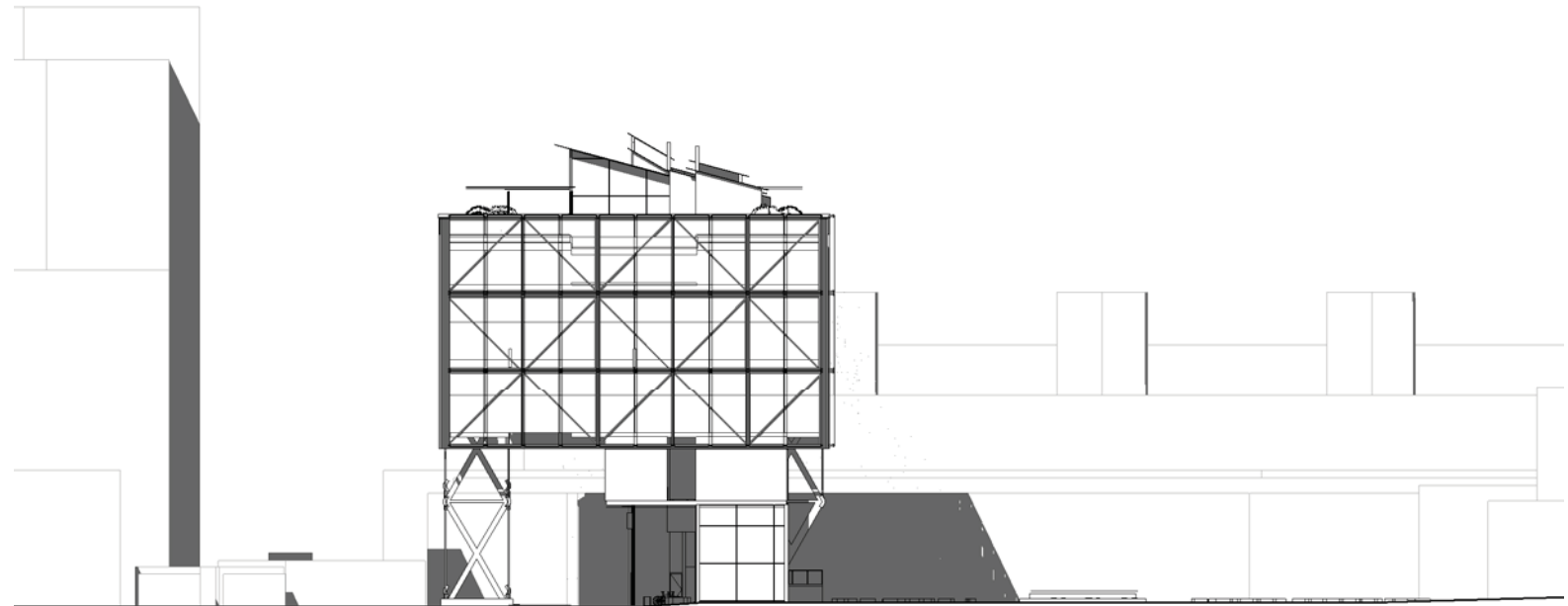
SITE PLAN





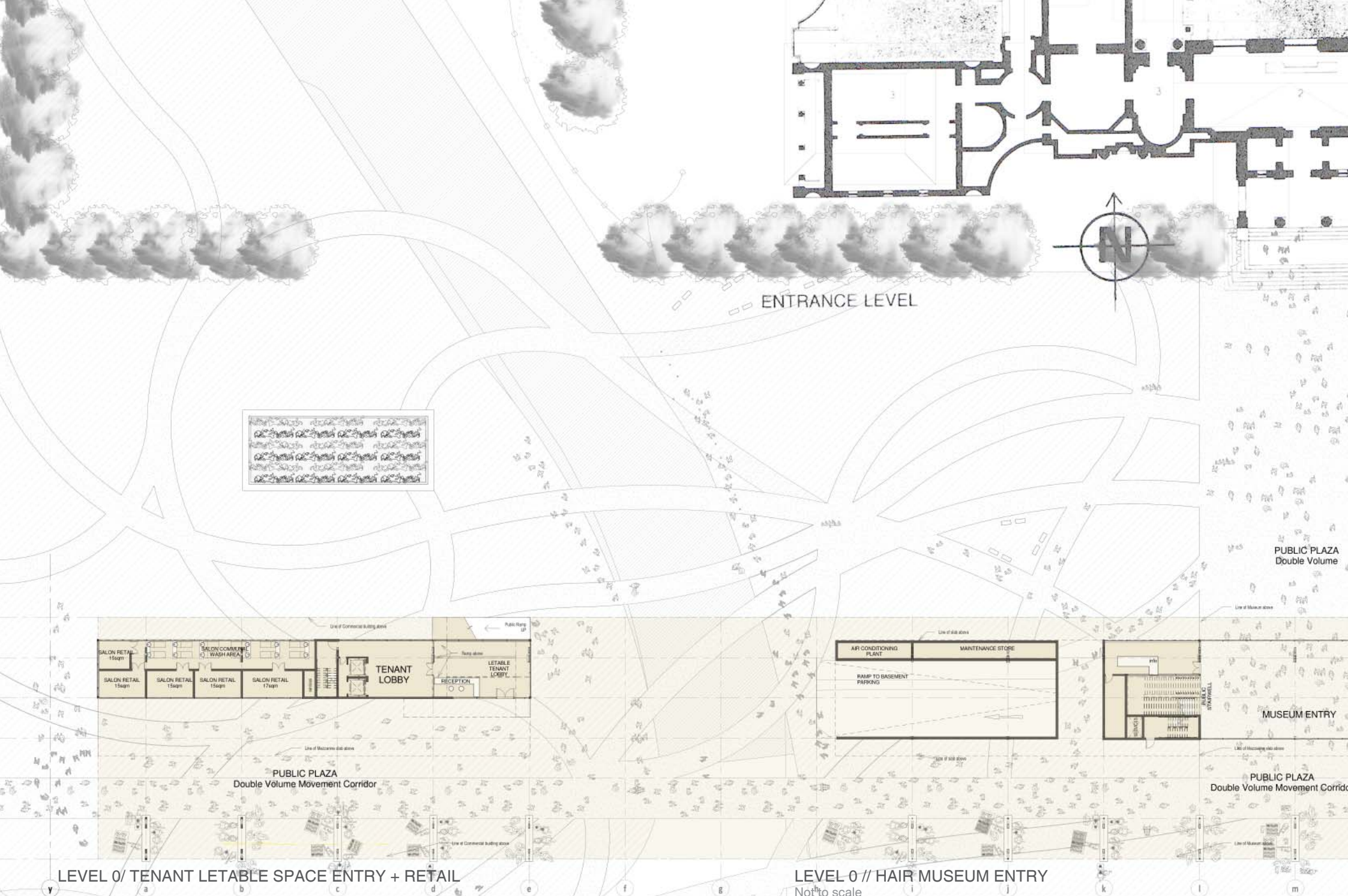
WEST ELEVATION

Scale 1:500



EAST ELEVATION

Scale 1:500



ENTRANCE LEVEL

PUBLIC PLAZA  
Double Volume

MUSEUM ENTRY

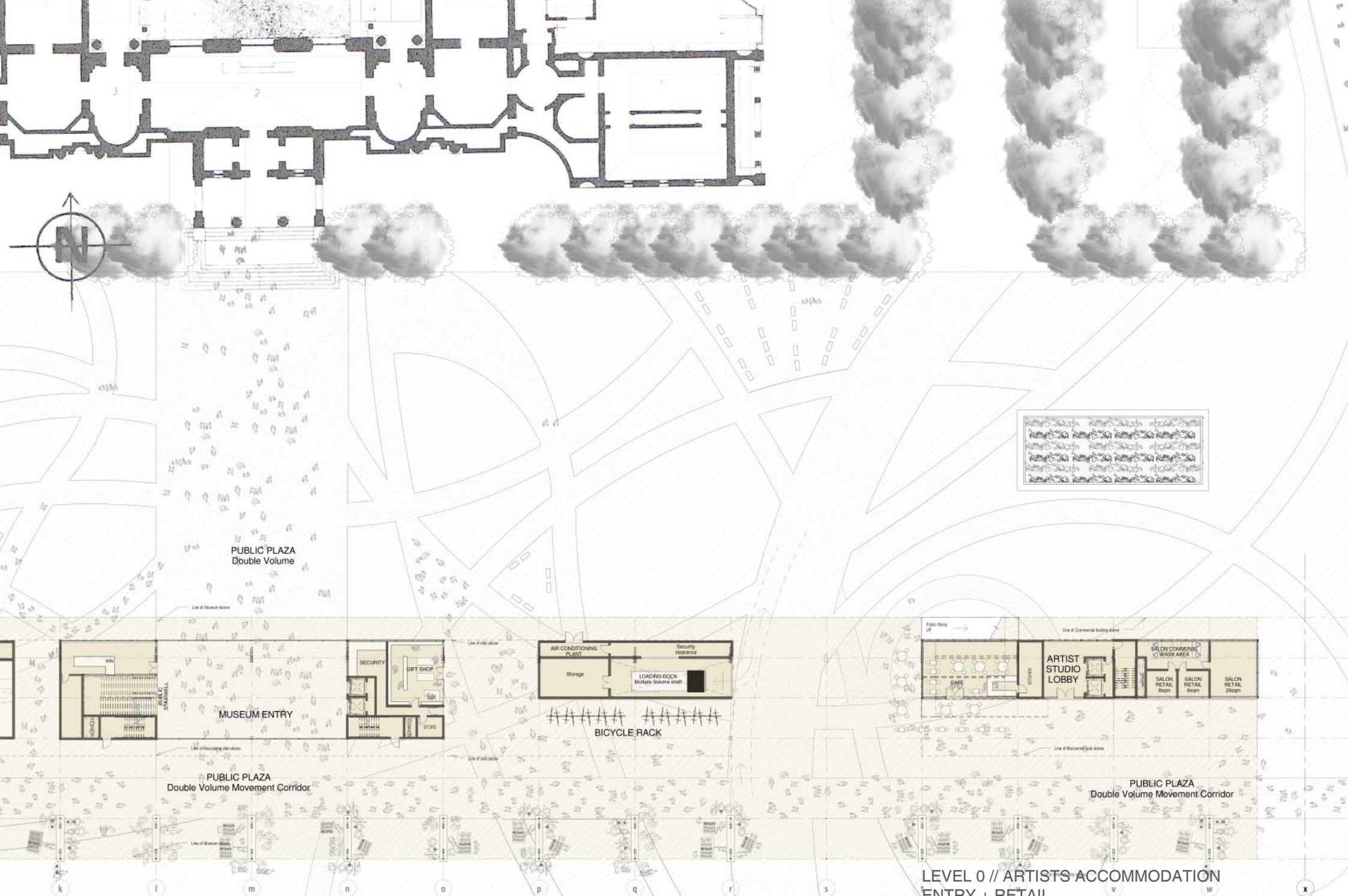
PUBLIC PLAZA  
Double Volume Movement Corridor

PUBLIC PLAZA  
Double Volume Movement Corridor

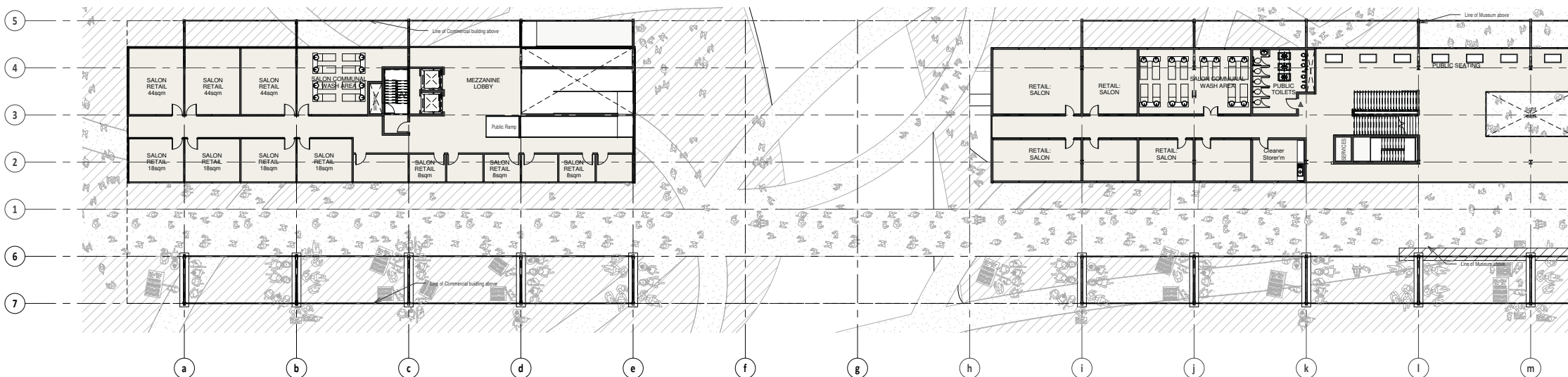
LEVEL 0 / TENANT LETABLE SPACE ENTRY + RETAIL

LEVEL 0 // HAIR MUSEUM ENTRY  
Not to scale





LEVEL 0 // ARTISTS ACCOMMODATION  
ENTRY + RETAIL

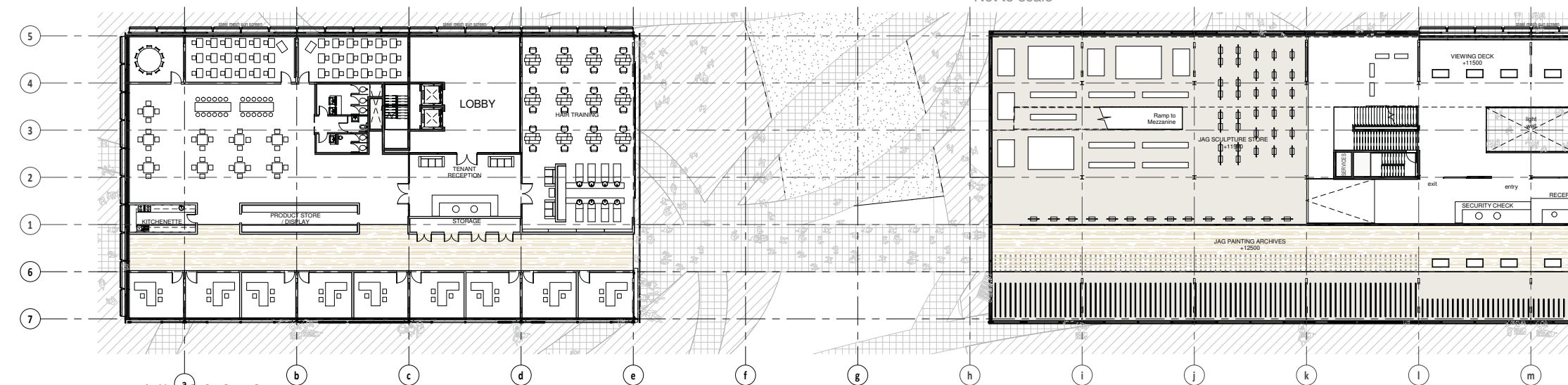


MEZZANINE 7 / RETAIL + SALON SPACE

Not to scale

MEZZANINE / RETAIL + SALON SPACE

Not to scale



Level 1 // JAG STORAGE PLAN

LEVEL 1 // TENANT LETTABLE SPACE

Not to scale

LEVEL 1// JAG ARCHIVAL STORAGE

Not to scale



TRANSGRESS

MEZZANINE // RETAIL + SALON SPACE

Not to scale

LEVEL 1 // ADMINISTRATIVE OFFICES

Not to scale

157

TRANSGRESS

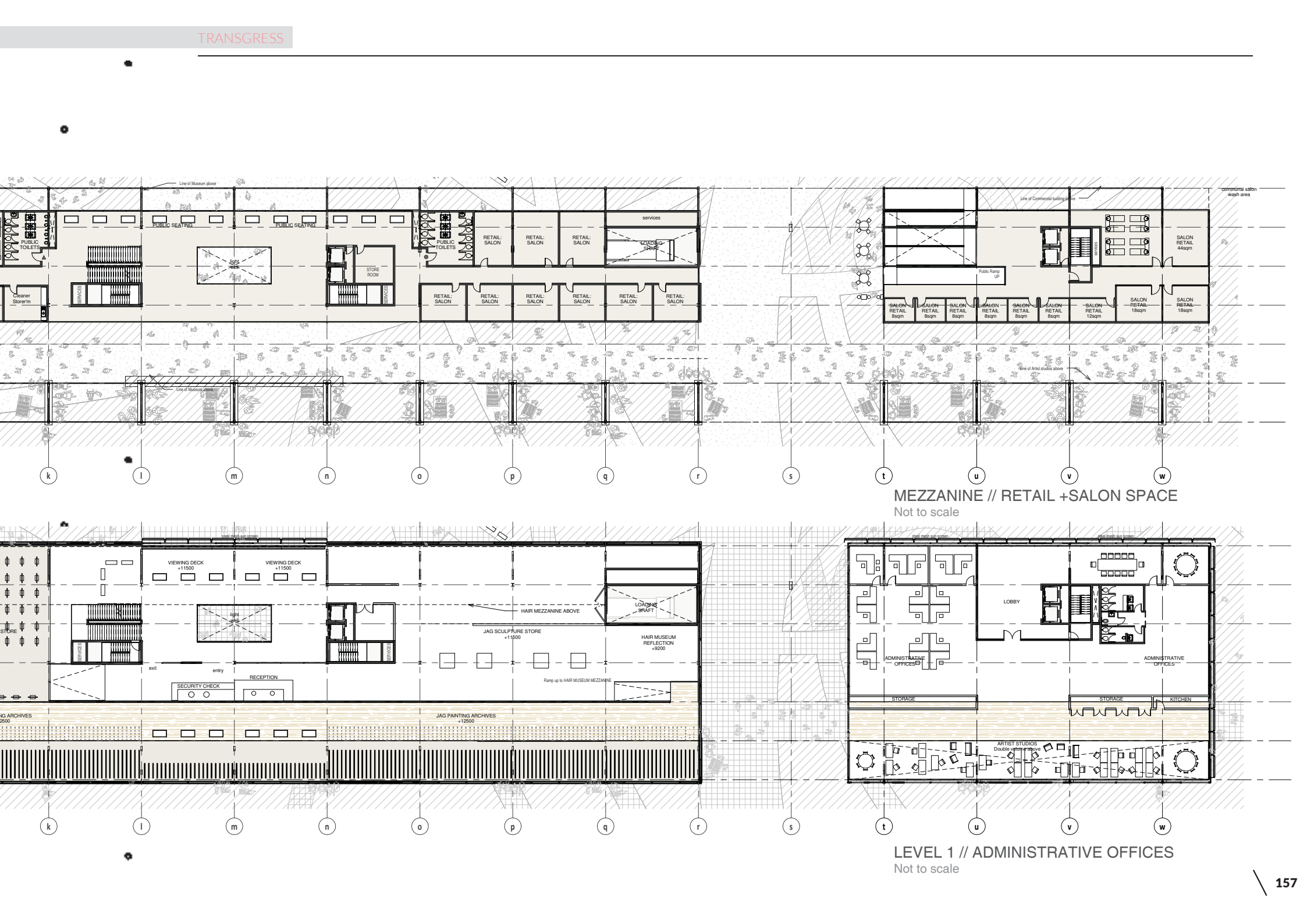
MEZZANINE // RETAIL + SALON SPACE

Not to scale

LEVEL 1 // ADMINISTRATIVE OFFICES

Not to scale

157



TRANSGRESS

MEZZANINE // RETAIL +SALON SPACE

Not to scale

LEVEL 1 // ADMINISTRATIVE OFFICES

Not to scale

157

TRANSGRESS

MEZZANINE // RETAIL +SALON SPACE

Not to scale

LEVEL 1 // ADMINISTRATIVE OFFICES

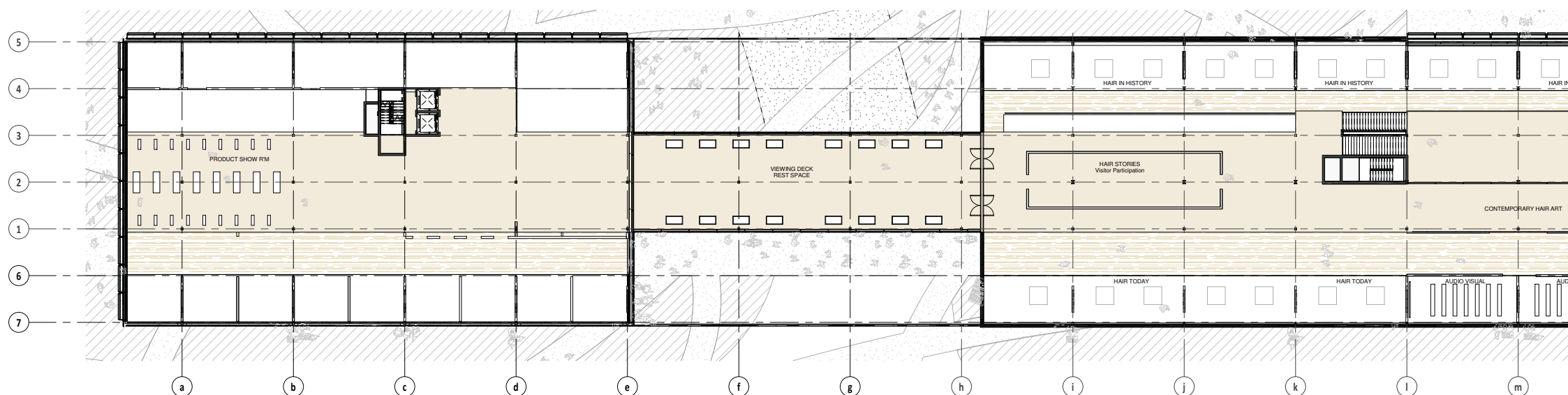
Not to scale

157



LEVEL 1 MEZZANINE// TENANT LETTABLE SPACE  
Not to scale

LEVEL 1 MEZZANINE // HAIR MUSEUM  
Not to scale

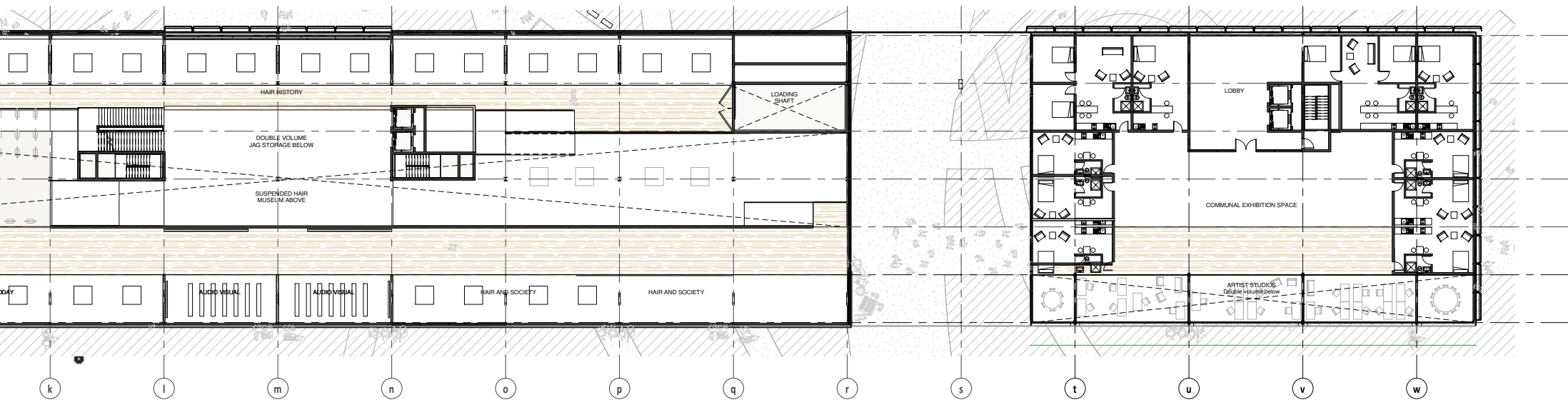


Level 2 // HAIR MUSEUM B SUSPENDED PLAN

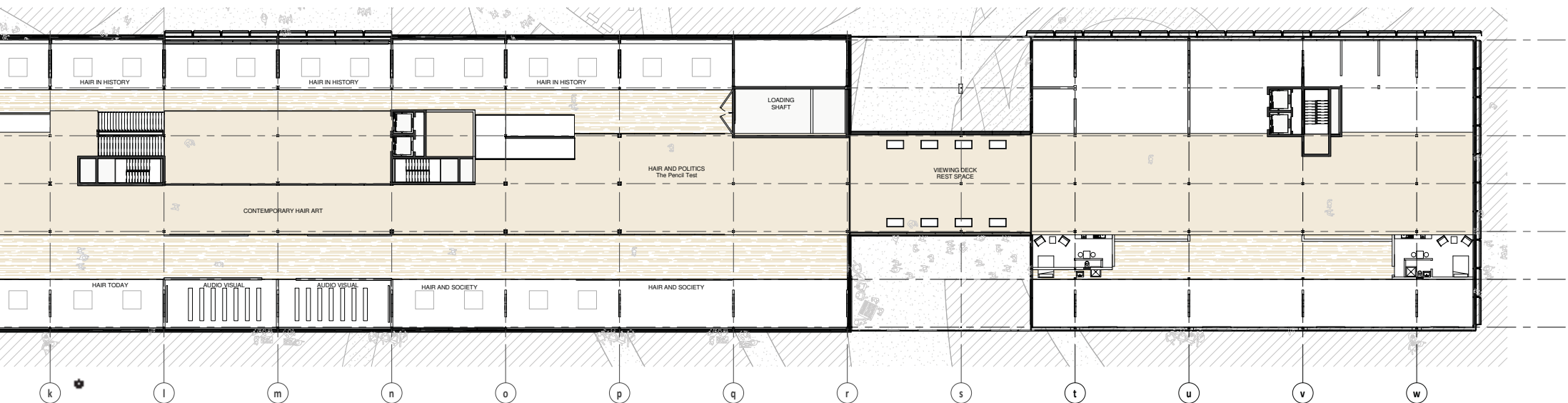
1 : 200 LEVEL 2// TENANT LETTABLE SPACE  
Not to scale

LEVEL 2 // HAIR MUSEUM  
Not to scale

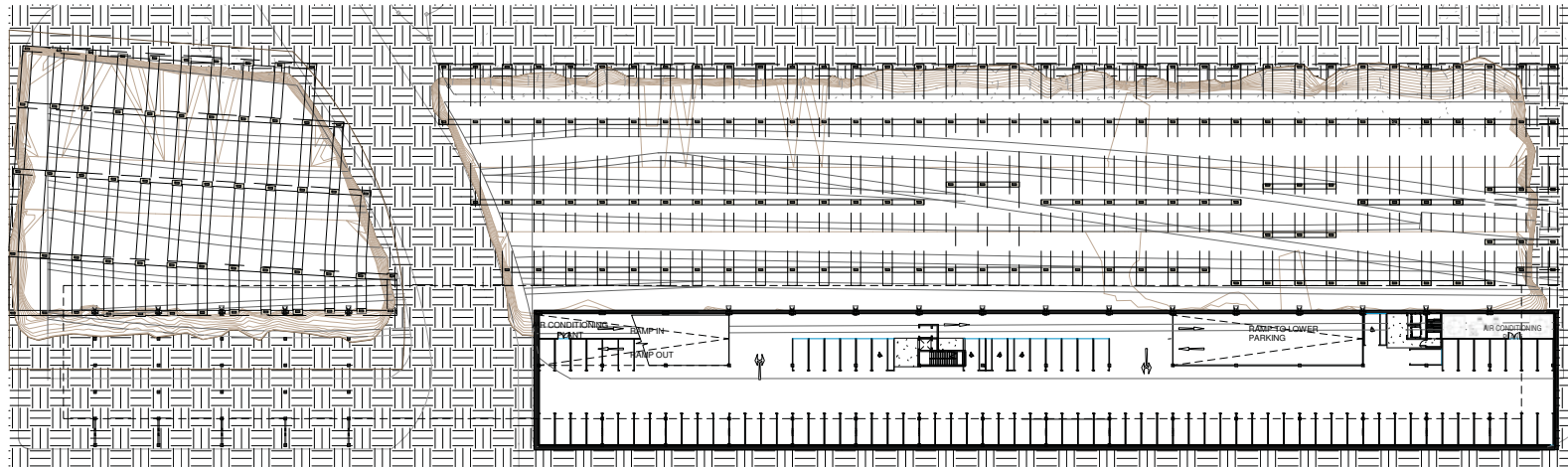




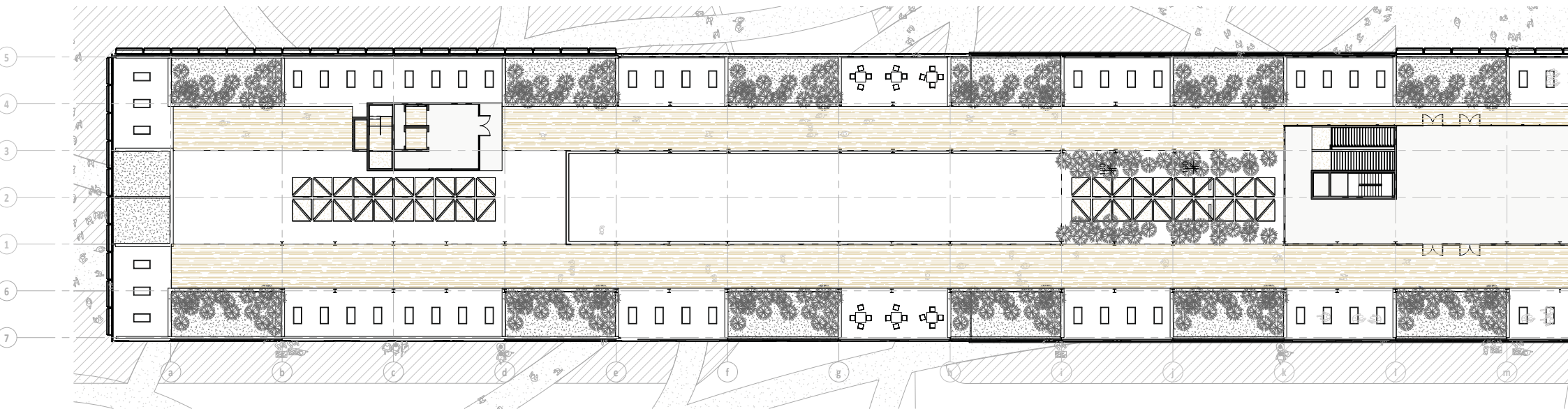
LEVEL 1 MEZZANINE // ARTISTS ACCOMMODATION  
Not to scale



LEVEL 2 // EVENTS SPACE  
Not to scale

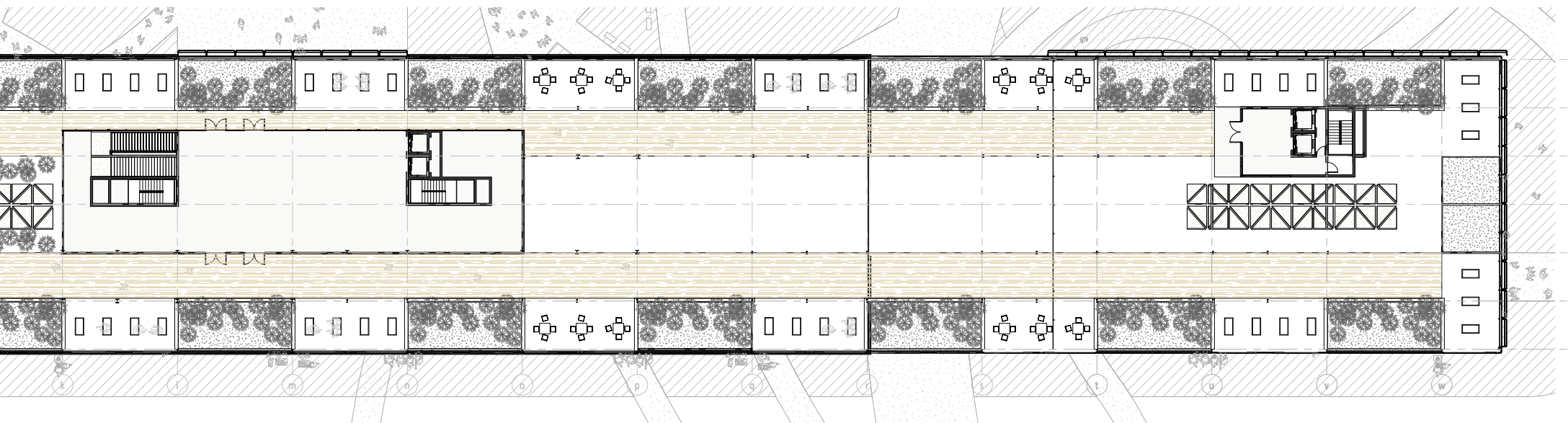


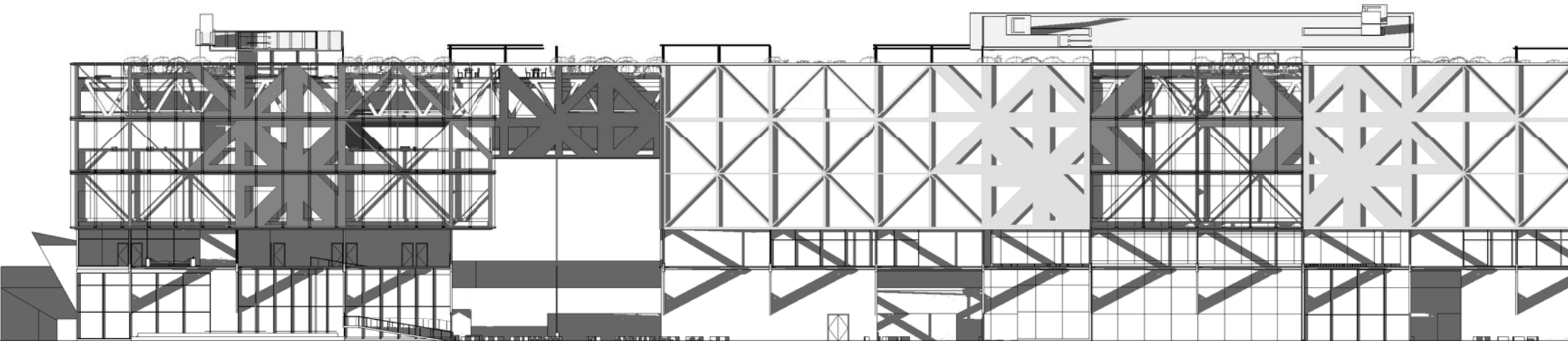
TYPICAL BASEMENT PARKING FLOOR PLAN  
Not to scale



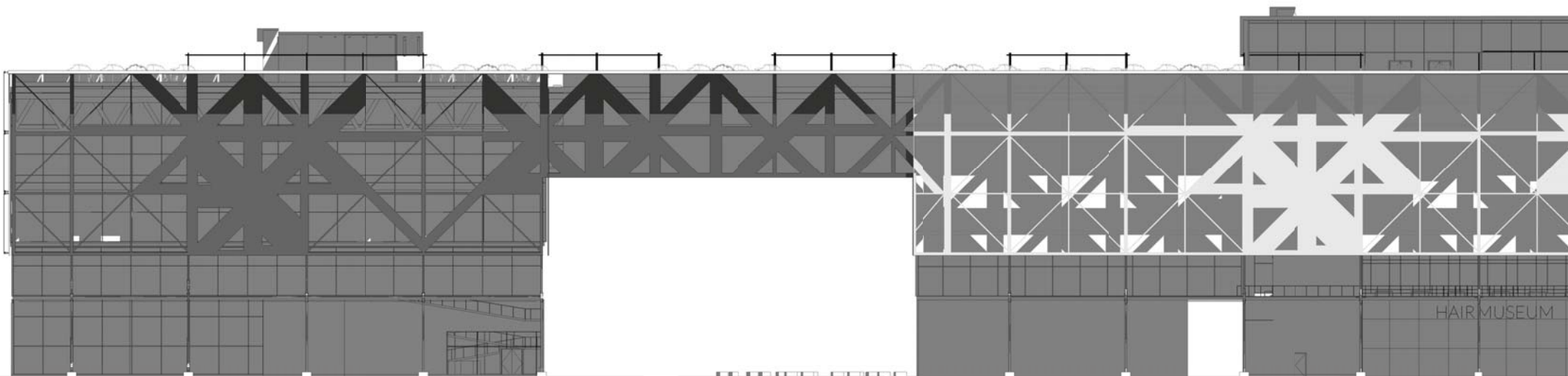
ROOF SCULPTURE PLAN FLOOR PLAN  
Not to scale







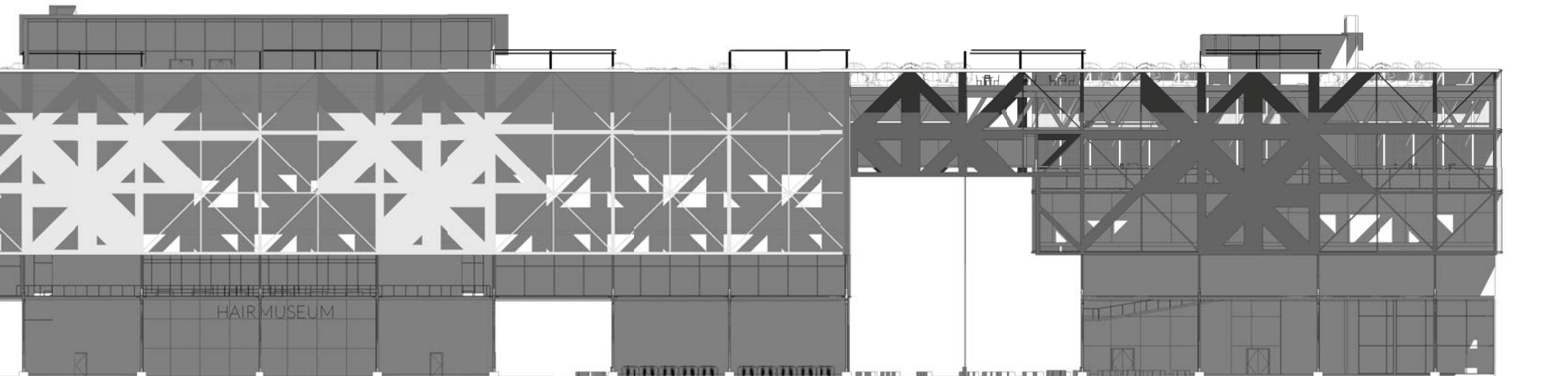
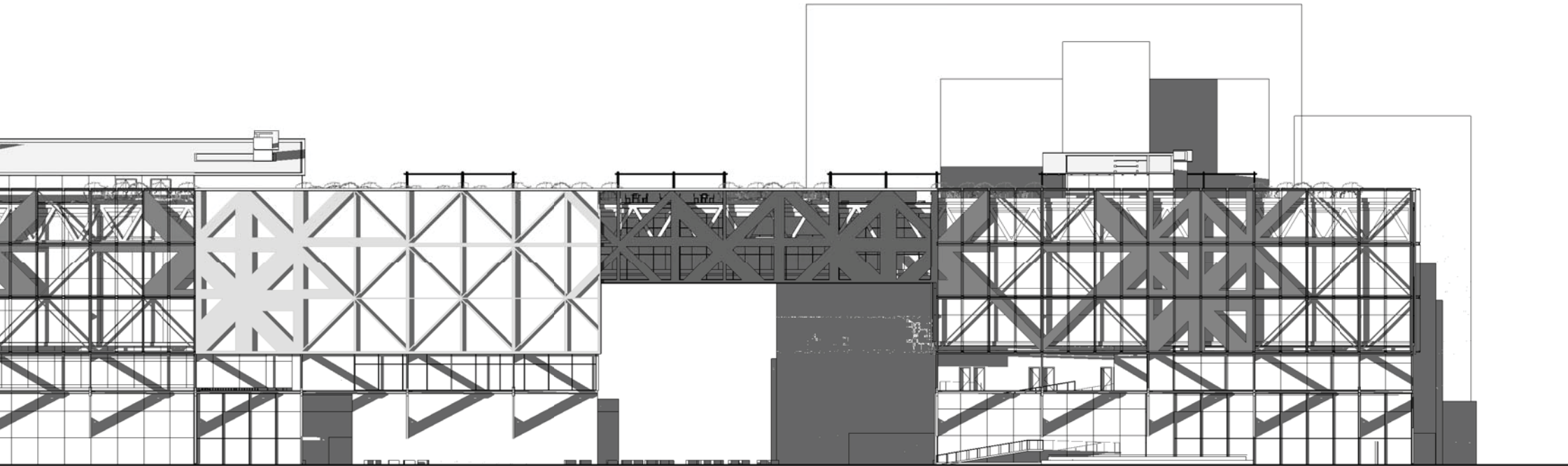
NORTH ELEVATION  
Not to scale



SOUTH ELEVATION  
Not to scale

HAIR MUSEUM





**INTERIOR OF THE HAIR MUSEUM.**











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## CONCLUSION

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Museums are said to be an integral part of the city, as they not only responsible for collecting and recording the past, they rearrange the past in order to present it for deliberation. The proposed Hair Museum is to serve the city's image and perception of itself, aiding the local economy of hairdressers and traders, the general public and community and lastly, Johannesburg Art Gallery. Mediating between the local context and JAG, by means of architecture is proposed by supplementing a Hair Museum into an already established network of hairdressers and informal traders, linking to the century-old Johannesburg Art Gallery, that currently stands dis-jointed from its immediate surroundings. Through a present well-established industry of hairdressers, the inner-workings of the city can be understood. The Hair Museum is to shift and in some parts erase boundaries between order and chaos, beauty and ugliness, public and private. Through an architecture that will mediate engagement and empowerment of the community and the City's main cultural recorder, JAG, it can be reconnected to the people and serve it's purpose of inspiring and giving back. By celebrating a very relevant art form not only in Africa, but in the world, the city of Johannesburg can build a unique character that transcends beyond 'world class' standards. The Hair Museum is aimed at representing a new democratic egalitarian architecture through being

inclusive and its programme being able to link and connect into the existing already developed networks and nodes in the city. The Hair Museum is not intended to save the city, but it is about taking advance and inspiring its potential.



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